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LETTERS

Dear Editor:

I have received three numbers of your paper. The unit on Indian work alone is well worth the price of a year's subscription.

—Baltimore, Maryland, teacher

We have received many letters telling us how well teachers liked the unit on Indians. With this information at hand, we can plan other units whose structure is similar to this one. In fact, our unit on South America has some of the characteristics of the Indian unit, and future units will be based on this plan.

—Editor

Dear Editor:

I certainly enjoy the JUNIOR ARTS AND ACTIVITIES magazine. Your November issue is splendid and the sawdust and paste craft has been tried and my pupils enjoyed it very much.

I would like to see some finger painting designs and also primary sand table displays in your magazine.

Thanks for JUNIOR ARTS AND ACTIVITIES.

—Herndon, Kansas, teacher

Thank you for your suggestion about finger painting designs. We shall include these in a forthcoming issue of JUNIOR ARTS AND ACTIVITIES.

We are glad your pupils enjoyed the projects in the November issue and we are sure they will like those in the January number.

—Editor

Dear Editor:

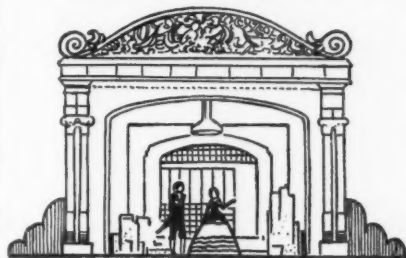
I use JUNIOR ARTS AND ACTIVITIES and like it very much. I should like, however, more such units as the one on Indians in the October issue (it was splendid!) and ideas for friezes.

—Tennessee teacher

On page 12 you will find a fine series of ideas for a frieze on South America. If you have any other suggestions for
(Continued on next page)

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—Editor

Dear Editor:

I have used nearly every project in JUNIOR ARTS AND ACTIVITIES since taking it. The children like it so much.

—Montpelier, Vermont, teacher

We have an idea that the manner in which you present the material found in JUNIOR ARTS AND ACTIVITIES adds to its fascination for your pupils. No matter how hard we try to make a fine, practical magazine, if the material is not presented in an interesting way we doubt very much that the children will enjoy it.

—Editor

Dear Editor:

Would it be possible to have a magazine so worked out that the material—illustrative and explanatory—could be mounted and filed in one's reference files? Thus, the material would become usable for future reference work—sav-

ing the time of hunting through stacks of magazines.

—New York teacher

Many teachers want this same advice; so, JUNIOR ARTS AND ACTIVITIES continues to give the teachers what they ask for. We have printed pages taken from the magazine—printed on one side of the paper only—which are helping other teachers solve problems similar to the one which you present. These project and unit pages can also be distributed to your students so that each one has the material necessary to complete a unit or project.

—Editor

Do you know that next month the JUNIOR ARTS AND ACTIVITIES magazine will be four years old?

We shall celebrate this birthday by announcing an entirely new feature. This feature will fulfill the desire and the needs of just about every active teacher.

All we can say now is: look for the announcement next month.

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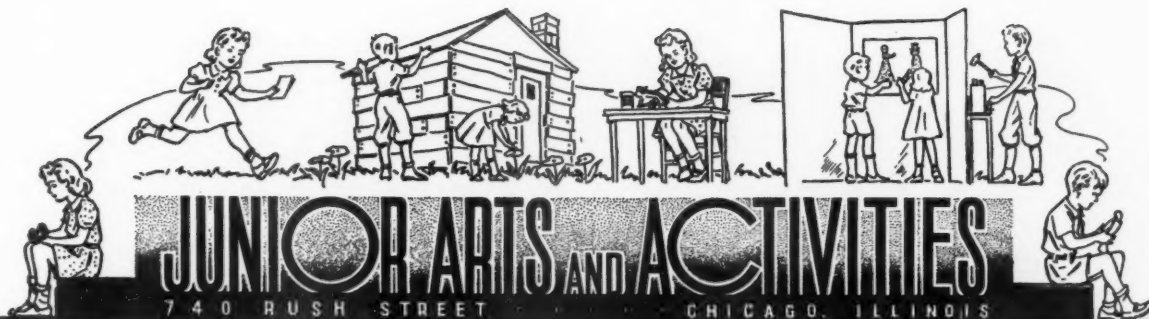
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CHICAGO, ILLINOIS

A NATIONAL MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

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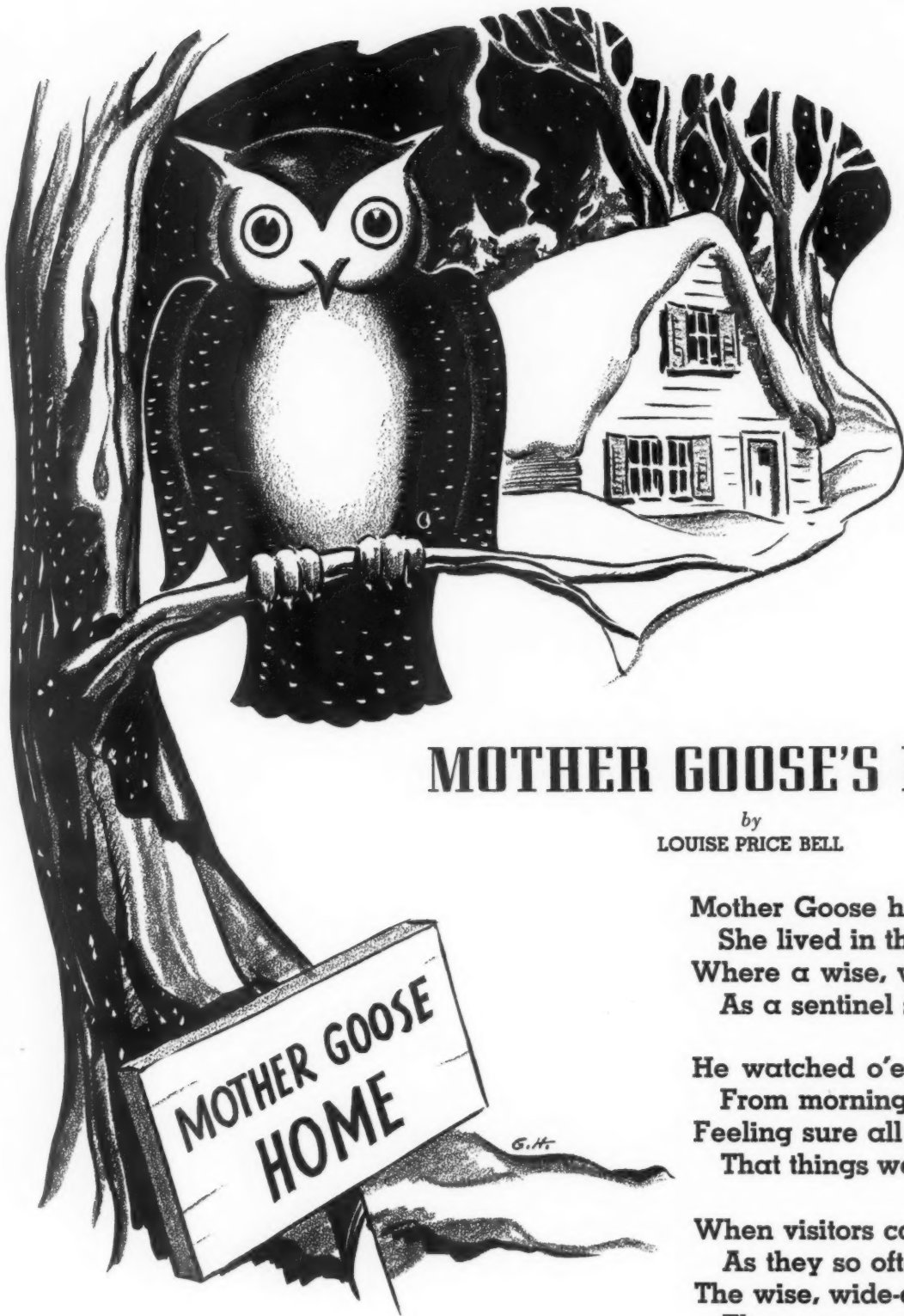
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Watch for an important announcement in the February issue of JUNIOR ARTS AND ACTIVITIES.	



MOTHER GOOSE'S HOUSE

by
LOUISE PRICE BELL

Mother Goose had a house;
She lived in the wood
Where a wise, wide-eyed owl
As a sentinel stood.

He watched o'er her house
From morning till night
Feeling sure all the time
That things were all right.

When visitors came
As they so often did;
The wise, wide-eyed owl
Flew away . . . and hid.

But when they were gone
He came back to his tree
And guarded her home;
Kept it safe as could be.

Looking Ahead Into 1941 . . .

It has been said that the top rung of the ladder of success is most appealing. JUNIOR ARTS AND ACTIVITIES has not reached the top rung. But, I don't think our success can be measured in these terms because — I believe we succeeded the first year that JUNIOR ARTS AND ACTIVITIES was published. Our success is measured only by our degree of helpfulness to teachers. JUNIOR ARTS AND ACTIVITIES started out with one goal in mind — to give teachers material and ideas that would be useful in their work—Not just to lighten the teacher's load, but to help her achieve success in the job she has undertaken and to inspire the children in their work.

During the first few months of the publication of JUNIOR ARTS AND ACTIVITIES — even though the magazine was small — it was received with great enthusiasm and many teachers took the time to write and express their appreciation. Then, we knew JUNIOR ARTS AND ACTIVITIES had succeeded.

We were very grateful for the opportunity of serving teachers. We were happy to know that our efforts were successful—that the material in JUNIOR ARTS AND ACTIVITIES benefited teachers. That was our success.

But we have never let a month go by without adding something to the magazine to make it more helpful. The close of each year finds us LOOKING AHEAD into the next year—What can be done to put new life—more force—more inspiring material and ideas—into the magazine?

Recently we have received many letters from teachers telling us how we can serve them better. These letters do not go unheeded. They are being used by us in determining new plans—plans on which we are now working—We are LOOKING AHEAD into 1941.

We have a plan — something entirely new — unlike anything ever conceived. When you hear about it, I am sure you will agree that it is one of the greatest steps forward ever experienced in the educational field. We shall tell you all about it in the February issue of JUNIOR ARTS AND ACTIVITIES.

—Editor



(Editor's Note: This unit on the continent of South America, its people, its land, its colorful history, has been devised as a means of promoting a better understanding of our southern neighbors among both pupils and teachers. It is our aim that this study be the means of awakening a greater interest in an appreciation of the South American republics.)

Our Good Neighbors

A Complete Unit on South America
By Ann Oberhauser

When the New World was discovered, there were those in Spain and Portugal and Italy who thought that it was the lost continent of Atlantis which had been found. And who is to say that these people were wrong?

Many, many hundreds of years before, the great sages of Rome and Greece had told of the continent of Atlantis—that beautiful and wonderful place where there were fruits, timber, copper, stone, and all things to make people happy and wealthy. Is this not a good description of South America?

Some learned men think that thousands of years ago the continent of South (and perhaps, North) America was discovered and when no one could find his way again to this wonderful land, it lived in the legends of a great people. Keep that in mind as you study the history and people of South America.

INTRODUCTION: The purposes of each teacher who begins a unit study of South America will differ depending upon the system employed in her school, the abilities and mental development of her pupils, and the resources at her command. Here are, however, a few of the fundamental aims which should be goals in any study of South America.

The development of the ability of the child to use the materials at hand in broadening his understanding and knowledge; the growth of proper attitudes, both social and intellectual; the awakening of initiative and the development of special talents along definite lines of study; and, this is often forgotten in the maze of activities connected with a unit, a definite increase in the fundamental bits of knowledge which are sometimes thought to be dull and bothersome, albeit very important to

the child's growth—these are very definite aims. One more might be added: the development of the child's ability to concentrate on a difficult problem. This is especially necessary if, as we hope, the child is to advance to high school and college work where such ability to concentrate is a prerequisite. This should be developed at an early age.

I Approach

A. Familiar class discussion

1. Bring out interest of class.
2. Discover what each child wants to learn from unit.

B. Children bring articles to school preparatory to exhibit (Examples: panama hats, buttons, fruits, etc. All these may not be bona fide articles from South America; however, each will be discussed during the progress of the unit, and at that time the students will discard those which are not suitable for use in their exhibit.)

C. Discuss culminating activities. This will increase interest in unit—the children will have added enthusiasm if they see toward what *tangible* goal they are working.

II Development

A. Read stories and poems concerning South America.

1. Stories of Discovery of South America
2. Stories of famous people

B. Follow unit outline for understanding size, shape, people, etc., of South America (given elsewhere in this article).

C. Children will discuss plans for obtaining additional information and data concerning their subject. (See *Language* among the *Activities* for this unit.)

D. Form committees and groups of

children to work on principal culminating activity—an exhibit of South American life.

1. Some students will have charge of the articles brought to school.
2. Some will make arrangements for parents to see exhibit.
3. Some may want to produce a play based on a phase of South American life. (See *Language in Activities*.)

E. Discuss the ways of living of the people.

III Correlating Activities

A. Language

1. Have children write letters to travel agencies asking for data, illustrated booklets, travel posters (these will be a part of the exhibit).
2. Write original stories and plays.
3. Give oral reports on individual research projects.
4. Produce play, written by students.
5. Discuss, after research, items brought to class for exhibit—Are they really South American? etc.

B. Arithmetic

1. While discussing transportation problems, distances from points in U. S. can be determined.
2. Find length of proposed Pan-American highway.
3. Develop familiarity with meridians, latitude, and longitude.
4. There are interesting problems to be solved involving the worth of South American crops and percentage comparison with the same crops grown

elsewhere.

C. Spelling

1. Learn to spell names of countries and capitals of South America.
2. Learn to spell names of products of South American countries: minerals, nitrate, diamonds, copper, cacao, rubber.

D. Social Studies

1. Differences in ways of living
 - a. Effects of climate
 - b. Differences in dress
 - c. Differences in social customs
2. Elaboration on friendship theme
 - a. Common interests, etc.
3. Schools and Education
 - a. Famous universities
4. Cultural Progress
 - a. Music
 - b. Theater, literature, etc.
 - c. Art
5. Native Indians
 - a. Highly civilized Incas, etc.
 - b. Crafts of the Indians
 - c. Savages of jungle and plain

D1 Social Studies—Geography

1. Concept of extent of countries
2. Effects large and small areas in countries have on the people
 - a. Lack of good transportation—different means of transportation
 - b. Progress of airplane transportation
3. Location of principal cities—centers of population
 - a. Large areas almost uninhabited
4. Importance of good harbors for shipping, etc.

D2 Social Studies—History

1. Discovery and colonization
 - a. Effects of early colonizers on subsequent development of country
2. How the South American countries became republics
 - a. Revolutions
 - b. Liberators
 - c. Stories of Bolivar, O'Higgins, Miranda, etc.

E. Health and Safety

1. Study of tropic diseases—how they are being controlled and treated
2. Effects of dry, hot, west coast of Chile upon health
3. Different modes of travel and their relative safety
 - a. Bridges over deep ravines

which Indians made of rope and wood—improvements and safety of modern methods of travel

F. Science

1. Study the different types of trees and vegetables grown in South America — contrast tropic and temperate fruits, etc.
2. Study substance and use of nitrates found in Chile.
3. Study growth and processing of rubber.
4. Study oil — its properties and uses.

G. Art

1. Study the arts and crafts of the Incas.
2. Draw a relief map of South America. (See Junior Arts and Activities, November, 1940.
3. Draw map and on it place sketches of products—mineral, agricultural, etc.—of South America.
4. Another map—showing cities, animals, Indians, etc.
5. Make clay models for sand table project — showing Inca temples, etc.
6. Weave serapes or ponchos worn by gauchos and Indians.
7. Make frieze showing discovery of South America.
8. Or, as an alternate frieze, show development of some South American industry—e.g. diamond mining, nitrate mining, cattle raising, etc.
9. Make sketches of famous South Americans for notebook.
10. Make dioramas showing conquest of Peru, life on the Pampas, coffee growing, nitrate mining, etc.

IV Culminating Activities

A. Prepare exhibit to contain:

1. Articles collected by class made or produced in South America.
2. Travel posters and literature.
3. Notebooks class has kept during unit.
4. Art activities.

B. Produce play to be given during, or before, exhibit.

C. Hold class "Question Hour" before audience. Students ask questions which occurred to them during this study. Other members of the class will answer — making use of knowledge gained through research.

D. Serve hot chocolate.

V Outcomes

- A. An increased interest in people

beyond the children's own limited horizon.

B. A developed initiative.

C. A mental growth which comes naturally after a study of the culture and progress of other people.

D. Suggestions for integrated units

1. A more detailed study of some South American republic (see future issues of Junior Arts and Activities)
2. The early explorers of South America
3. Transportation

Bibliography and Suggested Readings for teacher and students:

Liberators and Heroes of South America—Marion Lansing

Rivers of the World—F. Raymond Elms

Britannica, Junior

American Indian Civilizations — A. Hayatt Verrill

From Modern Wonder Books—Unit Study Book 615—South America — Roderick Peattie

National Encyclopedia—Volume IX
The Blue Butterfly Goes to South America—Ruth Hutchinson

Columbus—Joaquin Miller

Latin American Backgrounds—a bibliography of 497 references compiled by National Education Association.

The very mention of the name of South America brings to mind a great many fascinating ideas. Immediately one thinks of the Spanish conquistadors, the great country of the Incas, the gold and silver in which certain parts of South America abound, the Andes Mountains, the gauchos of Argentina, and a host of other exciting things.

Columbus sailed into the mouth of the Orinoco river in Venezuela in 1498. Other famous navigators came to South America. Magellan sailed around Cape Horn on his journey around the world. Americus Vesputius visited what was thought to be either Central or South America in 1497.

Because it is to a great degree located in the Torrid Zone, South America is generally very warm. The equator crosses the continent in the northern part near where the Amazon river empties into the sea. The Tropic of Capricorn crosses South America—the southern part of Brazil, Chile, and almost all of Argentina are south of this line.

However, in the northern, hot, countries there are cool sections. These are high in the mountains.

The great mountain range of South America is the Andes. These mountains

are a sort of continuation of the western mountains of North America. Nowhere in North America do the mountains reach such heights as they do in South America. The Andes form an almost insurmountable barrier between the eastern and western parts of South America—formerly the only way to get from Argentina to Chile was to travel by pack mule, now, however, there are railroads; the airplane is becoming the most popular and practical way to cross the Andes.

The west coast of Chile, Peru, and Ecuador is a very dry place. The reason for this is that the winds, blowing from the east, lose all their moisture before crossing the high mountains.

In the east—in Brazil and in the Guianas—there are two smaller and not so lofty mountain ranges. These are the Guiana Highlands and the Brazilian Highlands.

The greatest river in the world in water volume is the Amazon. This great river rises in the Peruvian Andes and is navigable (ocean going steamers can travel) for over two thousand miles of its length. The Madeira, Negro, Araguaya, Purus, and Jurua are some of the important tributaries of the Amazon.

The Plata and Parana Rivers which form the main drainage system for Argentina and southern Brazil and Uruguay are separated from the Amazon and its tributaries by the Brazilian Highlands.

In Venezuela, the Orinoco River is the main waterway.

There are three large areas of plains in South America. Probably the largest is the *silvas*—or forest—of Brazil. Here in the hot lowlands near the Amazon and its tributaries are dense forests of jungle undergrowth and huge tropical trees.

Farther north, in Venezuela and northern Brazil, there are expanses of pasture lands, treeless and with lush grass where cattle may graze. In Venezuela this section is called the *llanos*; in Brazil the *campos*.

The most famous plains of South America are the pampas of Argentina and surrounding country. Here are the large, treeless lands somewhat similar to the North American prairies. Cattle are raised in great numbers and wheat is grown.

The mineral resources of South America are enormous. There are copper, nitrates, gold, silver, precious gems, and many others to be found in the Andes and along the west coast. The Brazilian

and Guiana Highlands are sources of many of these same minerals besides yielding manganese, diamonds, and other gems of great value.

Recently, the discovery of oil in Venezuela has led to great development in that country. Oil, as you know, is a very necessary item in commerce and in industry — without it very few of the modern machines could function. Venezuela now ranks among the foremost producers of this most vital product.

The valley of the Amazon is one of the world's largest forests. Some of the jungle growth is so thick that it is almost impossible to penetrate it. Nevertheless, the Brazilian *silvas* contain some of the most valuable trees. Here are found the rubber trees, trees valuable for their lumber, and trees valuable for their rare woods used in making fine furniture.

The cacao tree, from which we get cocoa, is a very important one and its raising is an interesting and vital industry in Ecuador, Colombia, and Venezuela.

Farther south, the climate favors raising cattle, growing wheat, and producing coffee (although this last is grown in the hot regions on plateaus where the plants can have the hot sun and cool nights).

A study of the animal life of any region is always a welcome one. In South America are found animals which do not live anywhere else in the world. Here are the llamas — the Spaniards called them "little camels" because of their long necks and other marks of the camel. The alpacas, like the llamas and vicunas, can be domesticated and are valuable because they have fine wool and are sure-footed among the rocky ledges of the mountains.

There are ant-eaters, poisonous snakes, crocodiles, jaguars, chinchillas. There are over 500 species or kinds of hummingbirds; other birds in South America are the condor — largest of birds, macaw, and the rhea — a kind of ostrich.

The history of South America contains some of the most romantic and some of the most unkind pages in the story of man. How Columbus, Pizarro, Americus Vesputius, and the other explorers came to South America is a thrilling story; but how the Incas were despoiled of their riches and culture and government is a sad tale indeed. However, in justice, it must be said that among all the people in South America at the time of the Spanish con-

quest, only a few had the culture of the Incas and the Europeans gave these people much more than they destroyed.

Sometime after the United States broke the yoke of England, there arose in the land to the south of this country a similar movement—to break away from the mother country and the hardships which she was imposing upon those colonies. There arose great "liberators," as they were called. They were men who taught and lead and unified the people in their struggle against Spain and Portugal.

After independence was won, the task of bringing the various countries into good governments was an even more difficult problem. Finally, most of the South American countries adopted a form of government similar to that of the United States.

There are ten republics and three colonies of European nations in South America. Several islands off the coast of South America belong to Great Britain. The Guianas belong to England, France, and The Netherlands.

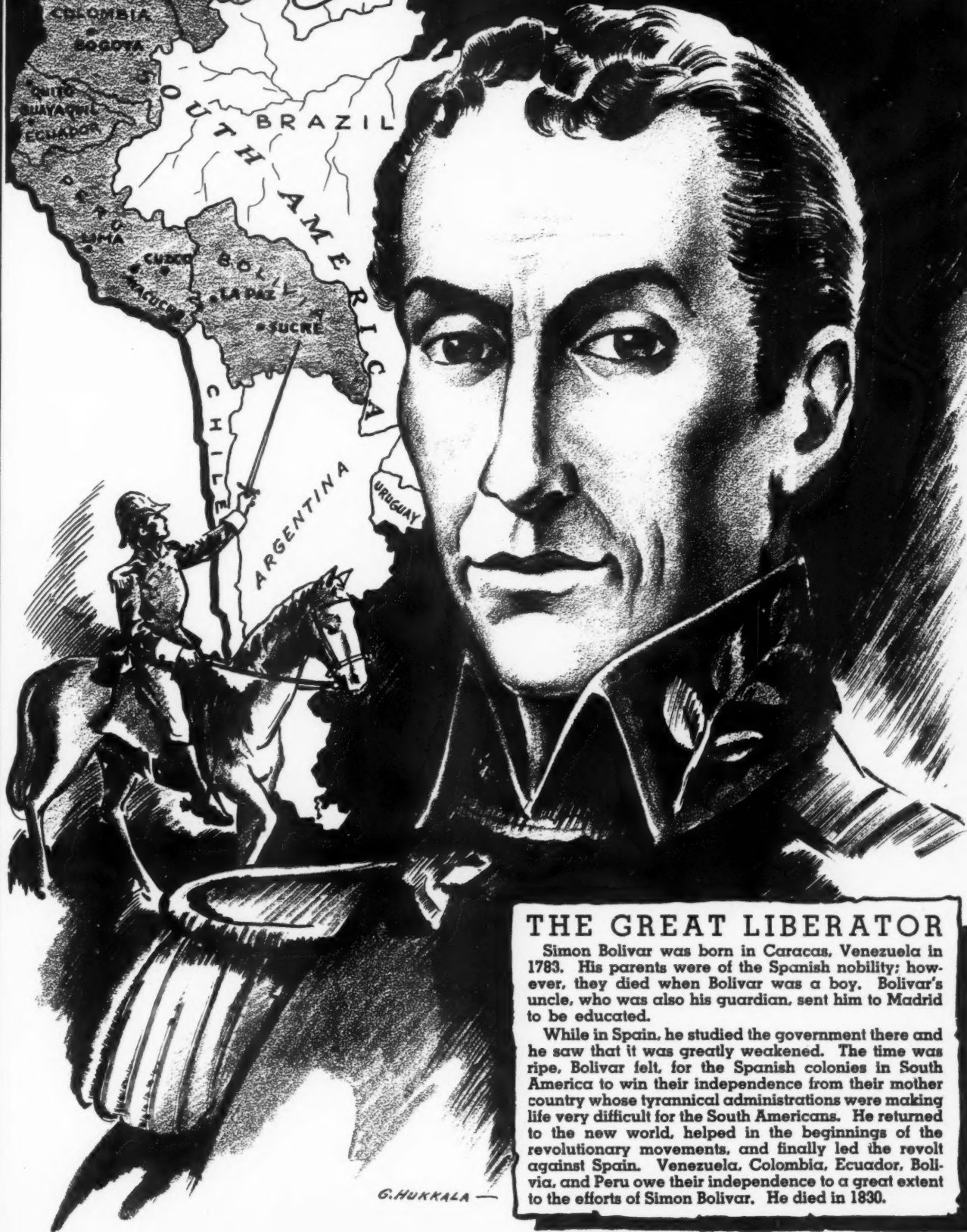
There are many different types of people in South America. There are the Indians in the Brazilian *silvas* — hardly touched by modern civilization; indeed there are some who have never seen white men and who live in the same manner as their ancestors. There are the descendants of the Incas, colorful in their costumes of brightly woven wool. They live amid the ruins of buildings erected by their ancestors many, many years ago and which remain as wonderful testaments to the knowledge and skill which the ancient Incas possessed.

There are the gauchos of the Argentine pampas — men who, though they live lonely lives, for long periods of time seeing no other human beings—yet have created out of the songs they sing to pass their lonely hours the rhythmic and beautiful Argentine *tango*. In the huge ranches in Argentina live people of Spanish descent who rule over many families.

In the large cities — Rio, Buenos Aires, Montevideo, Caracas—are people from every corner of the world who have come to South America to find the opportunities for better living denied to them in their native lands.

Because of the events in the world about us, of which even we in school can not remain unacquainted, the countries of South America have an even greater interest for us than ever before. They are our Good Neighbors.

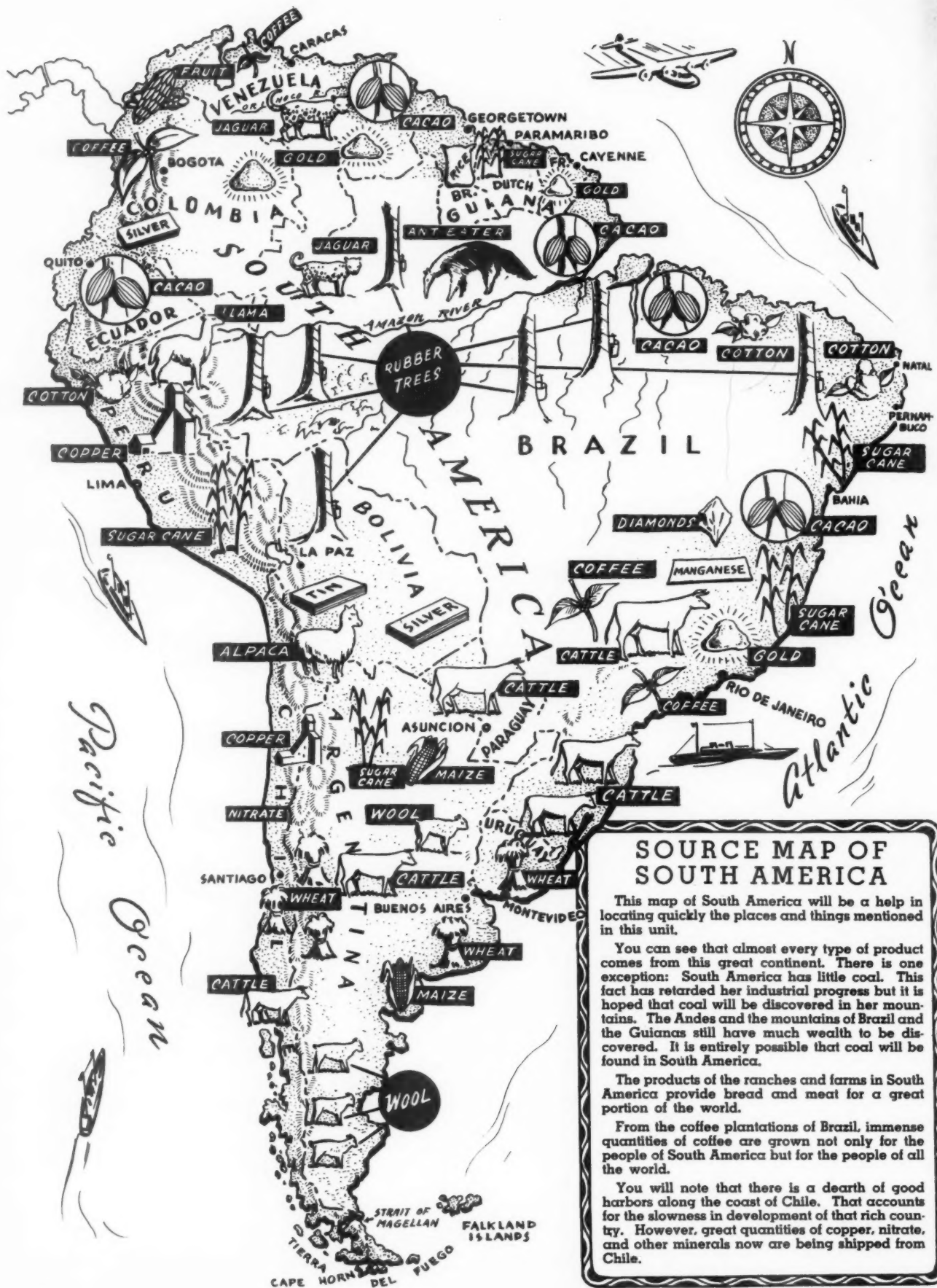
SIMON BOLIVAR



THE GREAT LIBERATOR

Simon Bolivar was born in Caracas, Venezuela in 1783. His parents were of the Spanish nobility; however, they died when Bolivar was a boy. Bolivar's uncle, who was also his guardian, sent him to Madrid to be educated.

While in Spain, he studied the government there and he saw that it was greatly weakened. The time was ripe, Bolivar felt, for the Spanish colonies in South America to win their independence from their mother country whose tyrannical administrations were making life very difficult for the South Americans. He returned to the new world, helped in the beginnings of the revolutionary movements, and finally led the revolt against Spain. Venezuela, Colombia, Ecuador, Bolivia, and Peru owe their independence to a great extent to the efforts of Simon Bolivar. He died in 1830.



WEAVER

This attracting to particular weaving the student of Andean cultures.

A section by the with a head the same unharmed.

We design your

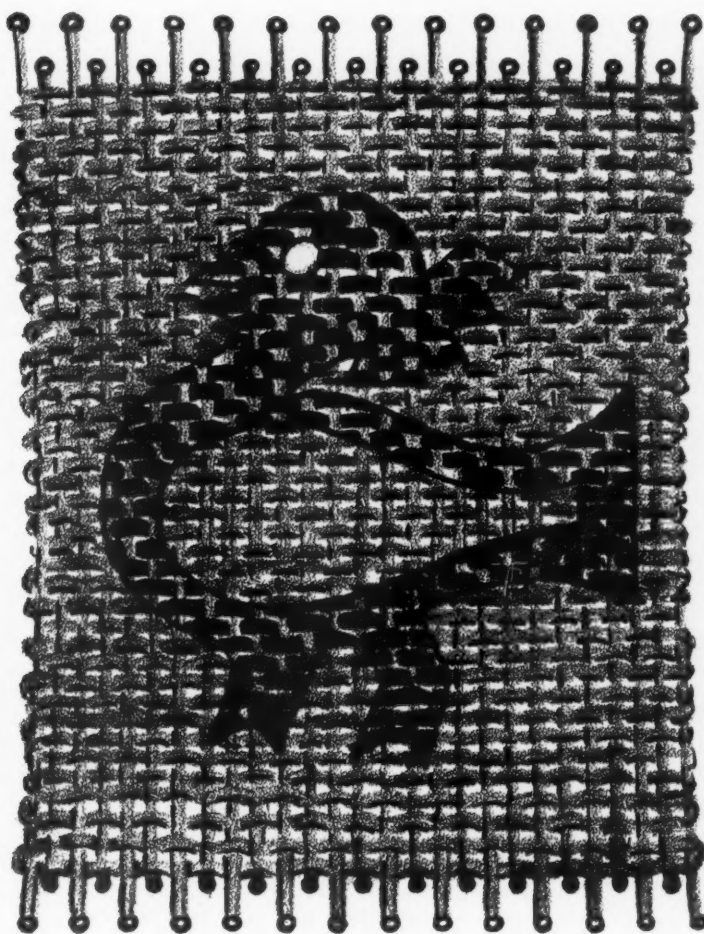


WEAVING SOUTH AMERICAN DESIGNS

This simple loom will produce very attractive products when used according to the directions on this page. It is particularly appropriate to have a weaving project in connection with the study of South America since the Indians of the Andes and the gauchos of Argentina wear serapes and ponchos of beautifully woven material.

A serape is a blanket or shawl worn by the Indians. The poncho is made with an opening in the middle for the head of the wearer. The poncho keeps the wearer dry and warm while, at the same time, allowing him to have the unhampered use of his arms.

We are giving you several Indian designs from which you may select your patterns.



CHRISTOPHER
COLUMBUS

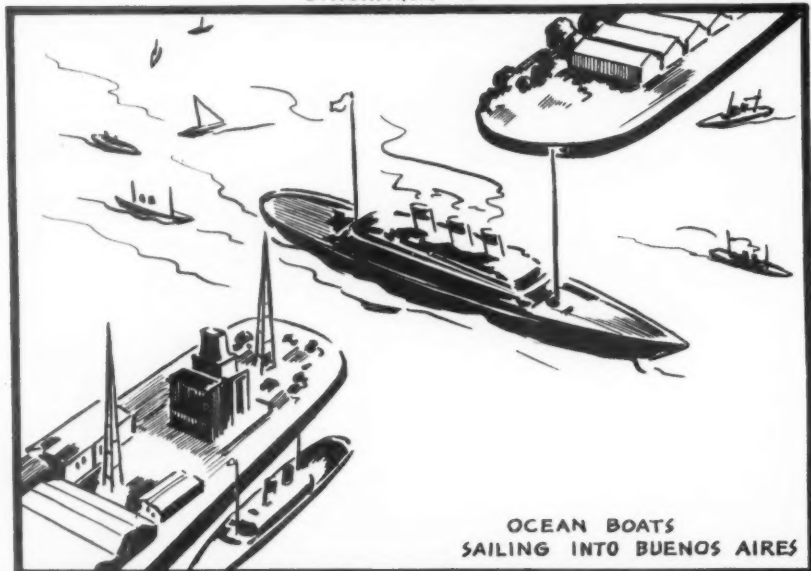


COLUMBUS
SAILING ON THE
ORINOCO RIVER

G. HUKKALA



FRANCISCO PIZARRO
FOUNDER OF LIMA PERU



OCEAN BOATS
SAILING INTO BUENOS AIRES



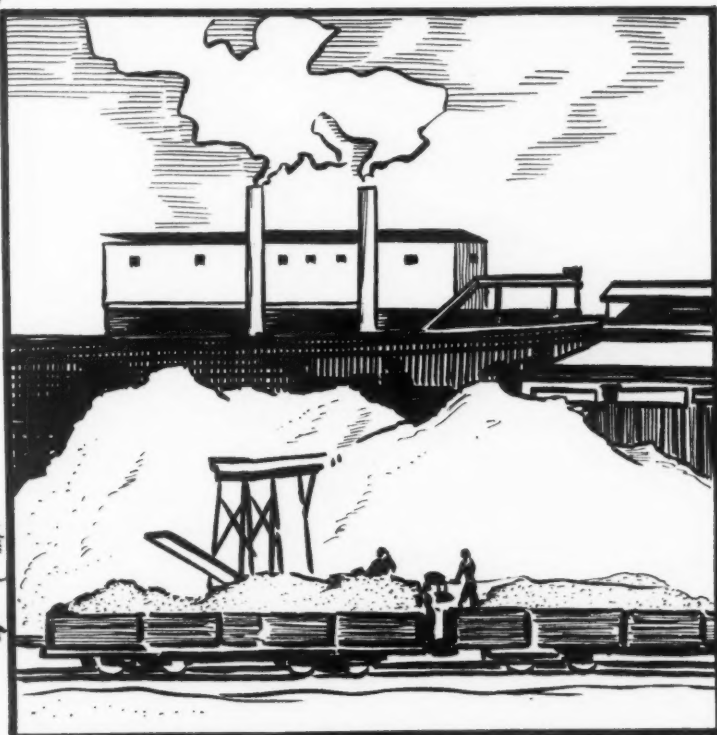
ROMAN CATHOLIC
CATHEDRAL
(LIMA PERU)



SAN MARTIN



AIR TRANSPORTATION OVER THE ANDES



NITRATE MINING (CHILE)



COLUMBUS 1492

PIZARRO 1540

CATHEDRAL 1725

SAN MARTIN 1778-1780

SHIPPING

AIR TRANSPORTATION

MINING

BRAZIL

BRAZIL

Coffee

(AREA)
3,285,000 SQ. MILES
(POPULATION)
43,323,660

The AMAZON

Rio de Janeiro

BRAZIL

RUBBER

BOOKLET

When the time came for our class to study South America, we decided to make a large booklet map for our room. We divided our class into thirteen groups and each group made a detailed study of one country. The groups worked together on many activities but each was responsible for the booklet on their country.

The large map of South America was drawn on wrapping paper with the countries the same size as our booklet maps. When these were completed each was pasted in its proper place.

When our study was finished, the booklet map made a very interesting and attractive addition to our room, as well as being an excellent way to gain new information on South America.



Letters, whether the business or friendly type, are one of the most important forms of communication we have. Letters are vital and necessary in our way of living; sometimes they may even open the door to the earning of a living. Many letters have brought happiness, fortune, success, and important news to the individual. We, then, as teachers, realizing these values, have an opportunity and an obligation presented to us to lay the foundations for good, profitable letter writing. Proper stimulation will teach our children this important means of communication in such a way that it will be difficult for them to forget it.

Generally speaking, letter writing is not the most interesting form of writing to the majority of children. If it is taught just for the sake of teaching, the writing of a letter becomes dull because it is in the course of study and is taught as just another lesson. BUT if the teacher observes the following two helps, she will succeed in getting the children to "want" to produce good, effective letters. The children will derive enjoyment while writing.

Here are the helps: (1) Make the letters to be written **PURPOSEFUL**. (2) Permit each child to use his own interests, initiative, and experiences.

When the child uses his actual experiences and realizes that his letter is being written for some purpose, the result will be a richer letter, a more perfect form, and a better observance of techniques and skills — grammar, reading, spelling, handwriting all enter or integrate. The child develops, in a very natural way, an awareness that a knowledge and command of his subjects are necessary to enable him to produce a good finished piece of work. Writing a letter with an objective in mind will arouse this interest.

When **INTEREST** is aroused, **DE-SIRE** is the result. This, in turn, brings immeasurable achievements. **DE-SIRE** brings with it another valuable asset — the "want to" attitude. The mentally slow to the most alert will produce the best letter he is capable of because he **WANTS** to.

How can we know if it is his best? The teacher must know each of her children as an individual — his mentality, health, environment, and interests. If he produces the best he is capable of doing, the teacher should accept his letter in a praising, encouraging manner, thus inspiring him to do better. You'll get it and more (if you insist), not through coercion, but by arousing interest and desire, and by encouraging him. After the child learns that the letters

PURPOSEFUL LETTER WRITING

by

NETTA DRESSER

are being written for some definite purpose and actually have been mailed, he will try to have his letter possess interesting content, be void of errors, and be well written. He will "want" to learn all techniques that enter into a letter worthy to be mailed.

Children, as we all know, learn very quickly and recognize the abilities of their classmates. They will also learn to respect these abilities. Many of us do not give them enough credit for their powers of self-criticism and evaluation. These two, if developed and encouraged, will aid us to accomplish that which we wish the child to produce. Therefore, permit the child to learn to judge his own work, to assist in offering constructive comments to the rest of his class. The results will be most gratifying. In his letter writing, the criticisms and comments he receives from his classmates will bring about a democratic atmosphere — the working of the class together in a helpful way

Mr. Bernard Sloan,
3020 Burns Avenue
Detroit, Michigan

My dear young friend,

I appreciate your writing me such a friendly and interesting letter. You and the other boys and girls of your class are to be congratulated on being members of a school where you can carry on the activities of which you speak. The contrast between the kind of school you are going to and that which I went to as a boy is almost as great as that between white and black. I am confident that you not only have a happier time in school, but also that you learn more and are able to apply what you learn much better.

With best wishes for your future and that of your classmates, I am
Sincerely yours,
John Dewey

to aid him in correcting and setting up a fine letter.

SETTING UP THE LETTER WRITING

In all activity studies, opportunities present themselves for purposeful letter writing. My children gather data from reference material, magazines, libraries, radio listening, etc. Then I arouse in them a desire for first-hand information. Through oral English discussion, I begin a fruitful flow of the ways and means we learn about various things — ways besides just looking into the books provided for us. I get the children to mention some. Answers might be radio, pamphlets, articles, and many others. Before long, they tell me just what I want to hear — "Couldn't we WRITE to . . . ?"

We have written to transportation companies (our transportation unit), book publishers (author unit), radio stations (radio unit), and many others.

After we have decided to whom we are going to write comes my great opportunity to question the children as to what we must be sure of including when writing our letters in order that the person or firm receiving the letter will want to answer us. "After all, they are very busy people, and our letters must be such as to arrest their attention and make them feel that they want to answer us."

It is at this point that the teacher reaps the fruit of the seed she has planted — the request from a group of children to learn the "how" of a real, well composed, well written, interesting letter, because they "want" to know how. Teaching the "how" of letter writing becomes a real joy, alive, and vibrating with interest. I should like to add that when data is received in answer to the letter (companies are most co-operative and send an abundance of free material on a level not too difficult for the children to understand) an opportunity comes for another letter experience — a "thank you" letter for the material received.

Before long, the children become letter conscious and request to write letters whenever and wherever they feel one should be written. They write a "thank you" letter to someone who might have visited the school and given a lecture or movie, they send friendly letters to sick classmates, and so on. The fact is, they *enjoy* writing letters.

I can assure all the teachers that no matter what grade level, locality, mentality, or under any circumstance, if letter writing is presented in a creative, purposeful way, with the children realizing the need for it, success for both teacher and child is the happy result.

WINTER BIRDS

RUTH HARRIET HAHN • ROCHESTER, MINNESOTA

(Editor's Note—This unit is especially designed for children in the primary grades. Because of the fascination with which children view birds, this unit will prove popular and, as an outcome, many children will want to carry their study of birds on into the spring to study the birds as they return from their winter homes in the south.

We shall give a brief description of some of the winter birds as a help to you in preparing this unit.

Below is a group of class stories written by the children in Miss Hahn's second grade class.)

We studied about winter birds.

We wrote the names of the winter birds we've seen.

We memorized Elizabeth Robert's poem about the woodpecker. We enjoyed Harriet Evatt's poem, "Feeding the Birds."

In art we learned to draw birds. We drew the cardinal and the woodpecker. We drew some easy little birds, too. We made little baskets to hang in the trees. We used grapefruit shells and string. We took the baskets home. We put crumbs and cracked nuts in the baskets. We hung the baskets in the trees.

In environment each day during the week we read winter bird stories. Thursday afternoon we had a reading party about winter birds. Some of the children had stories to read.

Jimmie found a story in our Number Stories Book Two. It used the names of winter birds we knew.

Miss Hahn read us stories of a *Happy New Year for the Birds* and making a sugar-plum tree. The sugar-plum tree was the enchanting kind of tree that Eugene Field wrote about. Instead of a chocolate cat or a gingerbread dog, one hangs cranberries, peanuts, and sweets on the tree for the winter birds.

We know many interesting things about the habits of the winter birds. We are like the little Indian, Hiawatha, who "Learned of every bird its language, Learned their names and all their secrets,

How they built their nests in summer,

Talked with them whenever he met them,

Called them 'Hiawatha's Chickens.'

I List of poems enjoyed:

- (1) *The Owl and the Pussy Cat*,
Edward Lear
- (2) *The Sugar-Plum Tree*,
Eugene Field
- (3) *The Woodpecker*,
Elizabeth Roberts
- (4) *The North Wind*,
Rebecca Foresman

II Books read together:

- (1) *Outdoor Visits*—Chickadee Dee Dee, Suet Puddings for Woodpeckers, Juncos.
- (2) *Elson-Gray Book*—Blue Jay Tree.
- (3) *Children's Own Readers, Book I*—Helping the Birds, Birds Eat-A-Bite Inn.
- (4) *Number Stories, Book II*—Winter Birds.

III Materials used by teacher:

- (1) *My Bird Friends*—Why We Should Know the Birds, Feed the Birds, An Easy Way to Draw A Bird, Migration of Birds, The Cardinal, Parts of a Bird, Cats, Enemies of Birds, Red-Headed Woodpecker, The Owl, The Blue Jay, The Crow.
- (2) *Winter Comes and Goes*—Winter Birds.
- (4) *Handbook of Nature Study*,
Comstock.

THE CARDINAL: This winter bird is colored a very bright red. He has a lovely, clear whistle. Mr. Cardinal guards his family and he whistles cheerfully while he does it.

The cardinal does two very good things for man: he eats bugs and insects that kill plants which give us food and clothing; he also feeds on the seeds of weeds so that fewer weeds grow.

THE BOB-WHITE: The bob-white is also called quail and partridge. Anyone who has ever heard the bob-white's song knows that this bird calls himself "bob-white, bob-white." The bob-white builds his nest in the tall grass and he eats bugs and seeds of weeds just as the cardinal does.

These birds search for food in flocks; they walk along slowly, holding their heads in a very dignified manner. When

they see a bug which they want, the bob-whites will run for a little while to catch it.

THE DOWNY WOODPECKER: There is no need for this bird to leave the north when cold weather and snow arrive because in tree trunks and branches he can search for insects which are sure to be present. When the woodpecker is going after some wood-borer underneath the bark of a tree, he first uses his beak as a pick, striking sharp blows causing wood chips to fly; then he uses his beak as a drill making a small, deep hole to get the desired grub or wood-borer. The woodpecker's tongue is shaped so that it can get into very tiny openings and spear the little bug he wants to eat.

This woodpecker is a friend of the trees because he never injures live wood while he rids it of harmful insects. He enjoys a little suet on a feeding tray; but he never forgets to be thankful—so he goes to work eating insects to pay for his, perhaps, more appetizing meal of the suet.

THE CHIPPING SPARROW: Another bird which eats insects and weed seeds—a true friend of the gardener—is the chipping sparrow.

This sparrow is sometimes called "hair bird" because he lines his nest with hairs from the tails of horses, cattle, etc.

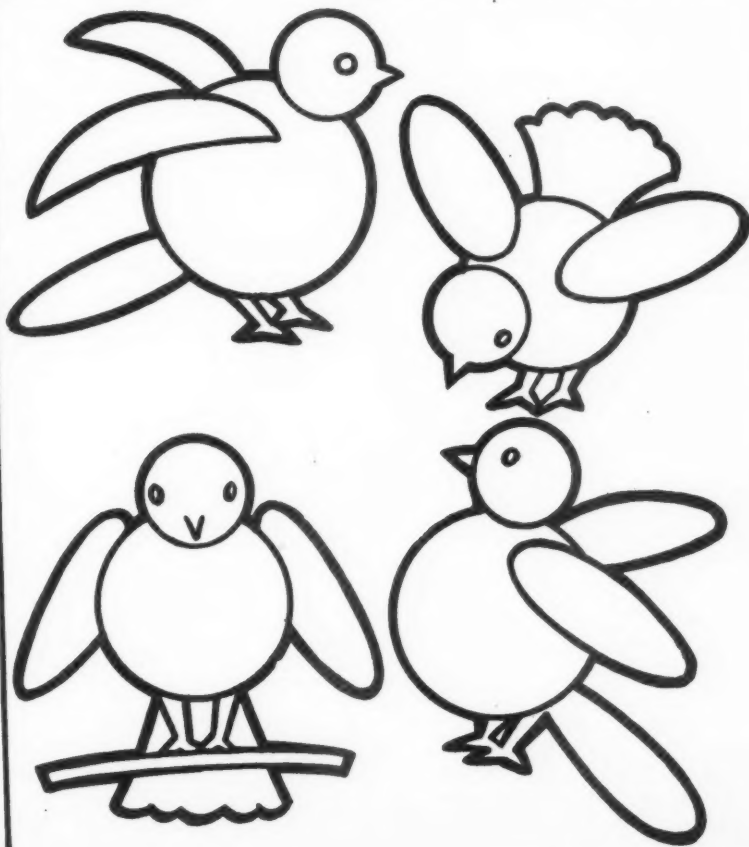
If crumbs are placed in a feeding tray the birds will remain about the garden all winter long.

Activities—Following this are pages of activities in art and woodworking which should be correlated with this unit.

Every boy will want to make a feeding tray for the winter birds about which they are studying. Such a feeding tray can be erected in the school yard where every one can see the birds as they come to taste the delicacies put in the tray by the class. This will afford an opportunity for a study of the various birds "in the flesh," so to speak.

Simple drawings of birds, along the lines suggested on page 17 will bring out the initiative of each child. The circle is the basis of the construction and, by studying the shapes of birds in terms of circles, the children will learn very valuable lessons in design while they are enjoying their drawing lessons.

Cut-paper birds are extremely simple to make—the children sketch or trace the outline of the bird on dark construction paper, then cut it. The finished silhouettes make excellent motives for the covers of bird notebooks, for calendars, or for border designs.





THE CONDOR

The condor is one of the largest flying birds. It has, not unusually, a wingspread of from 9 to 12 feet.

The home of the condor is in the Andes from Patagonia northward to Peru. Generally this bird will not be found at low altitudes since it prefers to range at elevations of from 9,000 to 12,000 feet.

As can be seen from the picture, the condor is not a beautiful bird. However, when in flight it is very graceful; indeed, its wings seem scarcely to move. When the condor has fed well, he is very stupid. For that reason it is easy to catch live condors.

The condors feed on plants and animals such as sheep, goats, and small deer.

It takes the young condors over a year to learn to fly and about seven years to develop the plumage such as their elders possess.

The condor was chosen for this month's Nature Notebook because of its relation to the study of South America. Also it may be included in a collection of birds.





JANUARY WOODWORKING PROJECT — BUILDING A FEEDING TRAY

To make this simple, practical feeding tray for birds, first drive a post $2\frac{1}{2}$ " in diameter by 8' into the ground. It will be necessary to see that the post is securely planted. If the ground is very hard, dig to a depth of 10" to 12" then plant the post, packing the earth firmly around the wood. Next make the top, back, sides, and bottom according to the dimensions given in the accompanying illustration. The sides may be cut with a jig saw or scroll saw. There are many possibilities for interesting variations in the designs for the sides of the feeding tray. It may be a good idea to nail a small piece of wood, 4" by 7", onto the post before attaching the feeding tray. This will give a larger base on which to nail the finished tray.

The tray may be enameled with colored enamels or it may be coated with varnish stain. It will probably be a good plan to paint the tray since that will preserve it.

Crumbs, seeds, and nuts should be scattered on the feeding tray for the birds to nibble. A small basin of water is another item not to be forgotten. As a special treat for the birds, a suet cake may be made. Pour the melted suet into a pan to a depth of about an inch. Mix peanut butter, sunflower and other small seeds in it. Place the suet mixture in a cool spot and let it harden. Then cut a portion of it and put it in a wire soap dish which has been attached to a small perch.

KNOW YOUR COUNTRY

America



Yearly Production
in U. S.



LEAD . . 383,669 tons



ASBESTOS 12,079 tons



ZINC . 436,007 tons



SALT . 9,241,564 tons

These figures are taken from the report of the
U. S. Bureau of Mines for 1937.

This month we continue our series of "Know Your Country." Here are the locations of the lead, zinc, salt, and asbestos mines in the United States.

The presence in abundance of these, and so many other minerals, helps keep America free from the necessity of buying her most vital materials from other countries. This helps us to be independent of other lands which may not always be able to supply us with what we need.

The United States is most fortunate in this respect. The more we study about the wonders of our land, the more we shall appreciate it. Know America!



G. HURKALE

MUSIC APPRECIATION THROUGH PICTURE, SONG, and STORY

by
LOUISE B. W. WOEPPEL
Supervisor of Music • Ralston, Nebraska

It is an acknowledged fact that the average beginning teacher is less prepared to teach music than any other subject in the school curriculum. She is not responsible for this situation; most teacher-training courses do not include any cultural work in fine arts. Her responsibility does include some effort to broaden her understanding and deepen her appreciation. Music requires the same application and concentration that other science and arts demand.

Music appreciation should be developed in every music class. That does not mean that every class is a "listening hour." Rather it implies that every phase of music education is presented with that goal in mind.

If the teacher is following one of the modern music texts, she will find much of the task of selecting material eliminated. Nevertheless she will undoubtedly wish to supplement the text with songs that are particularly adapted to her group at that time. How shall she determine the musical value of a song?

Every piece of good music has several characteristics. It is carefully planned and written; it presents an effect of originality; it has a melody and a rhythm that appeal to the listener; it is sincere in its artistic purpose.

Artistic presentation does not imply professional preparation. The teacher is not endeavoring to show off her own dramatic ability or tonal volume. Her purpose is to sing the song as she wishes the child to do it. That requires accurate pitch; a melodious tone, correctly produced and light as to volume; correct articulation; careful enunciation; and exact phrasing, as indicated by the pauses and breathing. In addition, the teacher must feel that she knows the song well enough to present it with confidence. The children imitate not only her vocal habits but her emotional attitudes as well. If she lacks poise as she sings, the children will reflect it. More important than these technical skills, however, is her ability to convey the mood of the song she is teaching. If the teacher enjoys the song, the children will. If she feels joy, awe,

or reverence the class will imbibe this mood. Frequently teachers become so concerned about mastering and teaching the technicalities that they lose sight of the beauty and inspiration that have made the song beloved for generations.

To the enjoyment that singing provides, must be added the technical mastery of the theory and the tonal discrimination fostered by ear-training. These contribute to the understanding that underlies appreciation.

Participation in a rhythm band arouses a sense of the coherence of music; the same effect is derived from playing in a regular band or orchestra. A detailed account of practicable rhythm band activities will appear later.

In addition, many schools plan a weekly "Listening Hour," usually at the end of the week. Any school that is so situated that the classes can enjoy the School of the Air, and the Damrosch Hour is indeed fortunate. The teacher's problem of selection and presentation is eliminated. When that activity is not possible, the teacher is dependent upon her own knowledge and resources. If the material presented is correlated and explained, as indicated above, it will have permanent value. As an isolated activity it usually benefits only the minority interested principally in music.

The teacher should remember that listening is a fundamental activity. The performer and the audience both listen. The enjoyment is aural rather than visual or motor. It is physical, mental, and emotional in its appeal and response. An artist, who felt more deeply than the average person, expressed his mood in tone, a universal language that needs no translation. It is the teacher's responsibility to try to guide the child's taste so that he learns to evaluate all the tonal combinations he hears and to rank them in terms of purpose, construction, and results.

For the "Listening Hour," the teacher will need materials: a piano, if possible; a phonograph; charts of instruments; pictures of musicians; prints of famous paintings that either deal with the same subjects or explain the setting

out of which the music developed; books of various kinds—stories of famous operas, biographies of musicians, explanatory pamphlets which describe musical instruments, stories or legends about the origin of famous songs and instrumental compositions, an elementary history of music, if possible; a set of books which contain little anecdotes of musicians, stories centered around music, and so on; social science books that include sections on the arts. Such a library is not collected in a few weeks.

A teacher who is desirous of introducing a "Listening Hour" to her group should remember several qualifying factors. (1) Every group is a law unto itself; the teacher must know the group before she chooses music for it. (2) Today children frequently have a perverted taste, due to indiscriminate selection of radio programs; therefore, one cannot always begin to build upon music with which the children are familiar. If one cannot follow a path already traveled, it is sometimes wiser to blaze a new trail than to attempt to improve the old one. (3) If one can find familiar songs of some merit, they provide a basis for comparison, even if they suffer by such comparison. (4) In matters of preference there is no absolute rule; each individual is entitled to his own opinion. A child who hears an airplane when the composer tried to reproduce the sound of a bee may derive more enjoyment from the selection than a child who heard nothing until someone else awakened his imagination. (5) The teacher cannot expect all the class to build the same mental pictures not even respond to the same degree to all the compositions selected. (6) Furthermore, the teacher should not be discouraged if the group seems to develop discrimination very slowly. Most adults are still trying to improve their powers of judgment.

If the teacher wishes to select compositions that will appeal to *primary* level she should look for these qualities:

- (1) The music should be bright and happy in mood rather than somber; some music written in minor keys is not gloomy in effect.
- (2) It should have a definite rhythmic pattern, such as that found in a waltz, a march, or a barcarolle.
- (3) The prevailing harmonies should be bland and familiar rather than odd or exotic.
- (4) The form should be comparatively simple, with recognizable repetitions.
- (5) It should be descriptive or pro-

gram music rather than pure music. Music that paints a picture or tells a story is more effective at this level than is music which is canonical in concept.

(6) It may be "classic" in form if it is handled wisely and associated with something familiar or concrete.

Naturally all compositions will not be outstanding in all these qualities; the best selections are those in which a majority of the factors desirable are present. The alert teacher will notice, after one or two "Listening Hours," which element in the selections made the greatest appeal to her group. The choice of compositions for the future will be governed by the response of the group. Nevertheless, each period should provide some variety so that all the children hear some number that they enjoy and all have the opportunity to develop appreciation for diverse types.

At *intermediate* level, the music used for appreciation should be selected on a similar basis, with these differences in approach:

(1) Pure music may be used if it is a number in which the appeal is melodic rather than contrapuntal.

(2) It is possible to call instrumental compositions by their formal names, such as symphony or sonata, when a popular movement is played. All the group will not remember those names, but the superior group will. The latter should be building up their musical vocabulary.

(3) Favorite numbers from previous grades may be played occasionally, for enjoyment and comparison.

(4) Selections from larger compositions or suites, which were isolated in the primary grades, may be fitted into their original frame and other sections of the same compositions introduced. If the class studied "In the Hall of the Mountain King" in first grade, they will enjoy hearing "Anitra's Dance" in fourth grade, "Morning" in fifth grade, and "Ase's Death" in sixth grade. With some groups one might present the whole "Peer Gynt" suite at the lower intermediate level.

(5) Children should be encouraged to form their own opinions and use their imaginations in interpreting the music to themselves. It is the taste of the individual that one wishes to cultivate, rather than a certain attitude of mind.

At the close of the selection the teacher might call for comments. If one begins with the more articulate children,

the others will be stimulated to new thoughts as well as to a desire to express their ideas. The more associations the piece acquires in their minds, the greater their enjoyment. The comments need not tally with one another or even with the exact idea of the composer. The important thing is to have individual appreciation. Adults who enjoy a composition do not all prize the same feature, nor value the composition equally. One should not expect uniformity from the children.

Occasionally, after a trying week, it may be well to have a "Concert Day," in which no new numbers are presented.

Patriotism As A Theme

The attitude of Americans today is one of loyalty and devotion to their country. Could there be a better time in which to develop a patriotic unit in the music class? To add interest to such activities in social studies the following fine arts material is suggested. All of it may be used at *junior high* level. Much of it is well within the average intermediate group comprehension. The pictures and some of the songs and "listening numbers" will be enjoyed by primary children. The capacity and interests of the specific group will determine the choice of material.

SCULPTURE (models or pictures)

1. WashingtonHoudon
2. LincolnBorglum
3. LincolnSt. Gaudens
4. David G. Farragut.....St. Gaudens
5. Heads of Washington, Jefferson, Lincoln, (So. Dakota)Borglum

ARCHITECTURE (pictures)

1. Capitol Building, Washington, D. C.
2. Mount Vernon
3. Monticello
4. Grant's Tomb
5. Civic Buildings, State or National, in all states

MUSIC (Available in many books of community songs and in some music readers)

1. Revolutionary Tea
2. Yankee Doodle
3. Washington MarchHopkinson
4. Concord HymnBirge
5. The American Hymn.....Keller
6. Home On The Range.....Traditional
7. Sante Fe Trail.....Traditional
8. My Country 'Tis Of Thee (America)Carey
9. America The Beautiful.....Ward
10. Star Spangled BannerJohn S. Smith
11. Columbia The Gem of the OceanShaw
12. Hail ColumbiaPhyle
13. Battle Cry Of Freedom.....Root

14. Taps (Army Bugle Call)
15. Tenting On The Old Camp GroundKittredge
16. Maryland, My Maryland
17. DixieEmmett
18. Anchors AweighZimmermann
19. My Old Kentucky Home.....Foster
20. Swanee RiverFoster
21. Home Sweet Home.....Bishop
22. Flag of the Free.....Wagner
23. Here Comes The Flag.....Cain
24. God Bless America.....Berlin

PHYSICAL EDUCATION

1. Minuet (Mozart).....Colonial Period
2. Square Dances.....Settlement of the West
- Arkansas Traveler } All of these are available in
- Captain Jinks } Folk - dancing
- Money Musk } books, com-
- O Susanna } plete; they are
- Pop Goes the } also available
- Weasel } on records.
- Virginia Reel }
3. WaltzesNineteenth century

PICTURES

1. The Washington Family.....Savage
2. Penn's Treaty With The IndiansWest
3. Emigrant TrainColmin
4. The Spirit of '76.....Willard
5. U. S. Frigate Constitution (Old Ironsides)Johnson
6. Declaration Of IndependenceTrumbull
7. The Minute Men.....French
8. Christopher ColumbusDel Piombo
9. Portrait of Washington.....Stuart
10. George WashingtonPeale
11. Sante Fe Trail.....Hunter
12. Fight At Concord BridgeSimmons
13. Penn's Welcome At His First Visit to His Colony.....Ferris
14. Writing The Declaration Of IndependenceFerris
15. The Bell's First Note.....Ferris
16. The Rail Splitter (Lincoln)Ferris

LITERATURE

1. Man Of The People.....Markham
2. Exerpts From "The Bay Psalm Book"
3. Speech In The Virginia ConventionHenry
4. The ConstitutionWebster
5. Gettysburg AddressLincoln
6. Old Ironsides (poem).....Holmes
7. The Man Without A CountryHale
8. The Perfect Tribute (about Lincoln)Andrews
9. I Hear America Singing.....Whitman
10. For You O Democracy.....Whitman
11. Pioneers! Pioneers!Whitman
12. O Captain! My Captain!.....Whitman




JACK BE NIMBLE

Jack be nimble,
Jack be quick,
And Jack jump over the candlestick.




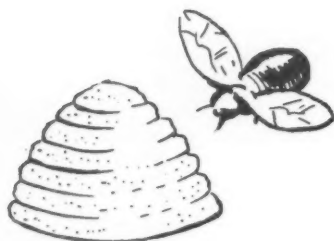
MUSICAL RHYMES

by ELIZABETH OBERHOLTZER Milroy, Pennsylvania

I  the black hen corn and wheat,



And she gives me an  to eat.



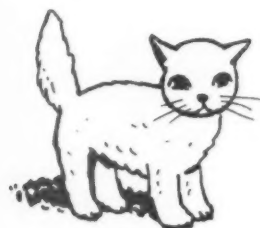
The busy, buzzy honey



Gives honey' sweet to you and me.

When little puppy dogs are

Their mothers feel so very sad.



A kitty with clean paws and

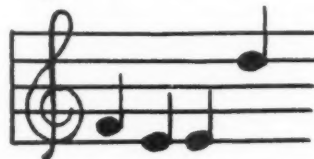
Is welcome almost any place.



It is a kind and thoughtful



In winter, hungry birds to



At evening, when the lambs are

They say, "



" and go to



CAMPAIGN FOR BETTER ENGLISH



Let each boy and girl make one figure similar to those which we have sketched here. (Be sure that the boy in the sketch is also carrying a placard.) On the sign write the correct version of the phrase which troubles the child most. In other words if the child says, "It is me," the phrase on his placard should read, "It is I."

Then the figures are put on the bulletin board. The child's name is written beneath his figure. The interesting part now begins. During the week, teacher or any of the members of the class may put a mark behind the child's name if he hears the child using this phrase incorrectly.

The following week, those children who have not been heard to use their phrase incorrectly should take another phrase which is a stumbling block to correct English and try to keep their record of no incorrect phrases for another week. The children who have not mastered their phrase, should keep trying until they do.

PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by

HAROLD R. RICE

*Critic Teacher of Student Teachers, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

TEACHING THE ALL-OVER PATTERN

Needless failures in Art projects are often brought about by lack of "grade level" knowledge on the part of the teacher. This is quite often evident in the teaching of the all-over pattern.

Although many mediums are excellent for this type of work, "cut paper" will be considered herein for simplicity of explanation. The unit to follow is divided into three "ability levels." These levels have been established after considerable research and many tests by the writer in experimental schools.

CORRELATED SUBJECT MATTER

Frequently the project is dampened by failure on the part of the instructor to bring out "child interests" in connection with the design to be used. Further, whenever possible, the finished pattern should "have a use." A snowy winter day suggests "snow flakes"; spring field trips will invite flowers and birds, etc.

GRADES ONE AND TWO

Materials: A quantity of 4" squares of colored cutting paper; 12" x 18" drawing paper or black construction paper; scissors and paste.

The "unit" or pattern of repeat should be considered first. Ice crystals on the frosted windows, snow flakes, etc., will suggest patterns. The 4" square should be folded into quarters. Fig. (1). After a "possibility" demonstration, pupils should cut creative patterns from a square. Emphasis must be placed upon consideration of the *design* with each cut. A "hit and miss" or "trial and error" may be fun but has little Art value. (1) Contrast of space, (2) contrast of line, and (3) repetition of space and line must be carefully carried out in cutting. Fig. (2). After each pupil has created a good design that is of interest to him, he is ready to cut a number of duplicates. At least a dozen is needed. Several can be cut at one time by folding a number of pieces in an identical manner and placing one on top of the other. The first design acts as a pattern and is placed upon this bundle. Fig. (3). This is continued until the desired number is made.

Before pasting the patterns into place, each pupil must have a thorough understanding of the method of repeat. For

grades one and two, two simple repeats should be used: (1) COLUMN REPEAT: Here the unit of repeat is equally spaced and placed in columns. Fig. (4). (2) JOGGED REPEAT: In this method, the second horizontal row is jogged one-half interval, forming a diagonal pattern when completed. Fig. (5). Students should not attempt to work the pattern out diagonally as it is confusing and difficult. The repeats should be properly placed in rows. The diagonal effect will take care of itself.

The above methods will prove to be within the limitations of grades one and two. For an exceptionally understanding class, a third variation is possible by using two (2) different colors for the paper repeats. A variation of pattern as well as color is then possible.

GRADE THREE AND FOUR

In addition to the above mentioned repeats, children of this level can go several steps further in the all-over pattern. (1) ALTERNATING COLUMN REPEAT: Designs are cut from both 4" and 2" squares. Designs can be different or alike as desired. A column of the larger pattern is pasted in place, followed by a column of the smaller one. Fig. (6). (2). ALTERNATING JOGGED REPEAT: As in above, two

sizes of squares are used. The first horizontal row is alternated with one large and one small until completed. The second row is jogged a half space, then carried out as the first row. Fig. (7).

Again further variation can be obtained by working in two or more colors of paper for the repeating units as explained earlier.

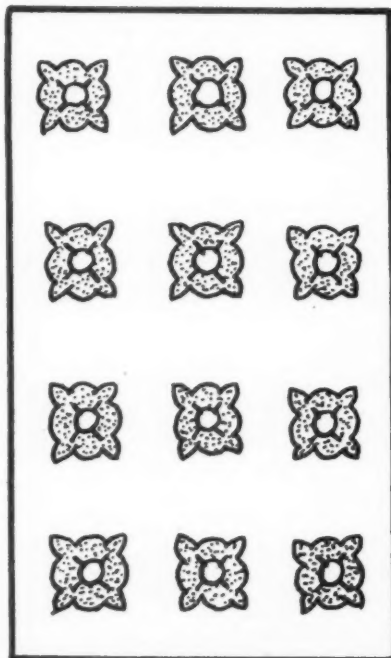
GRADES FIVE AND SIX

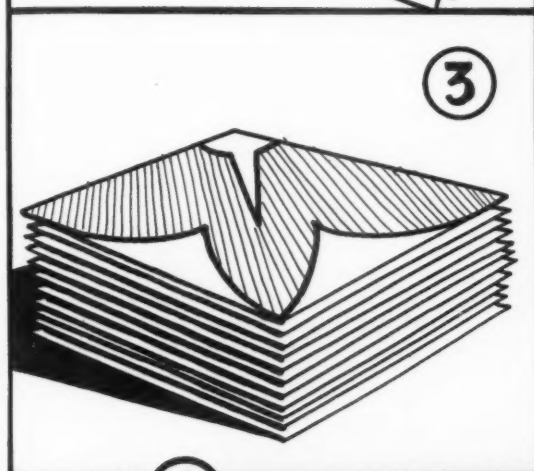
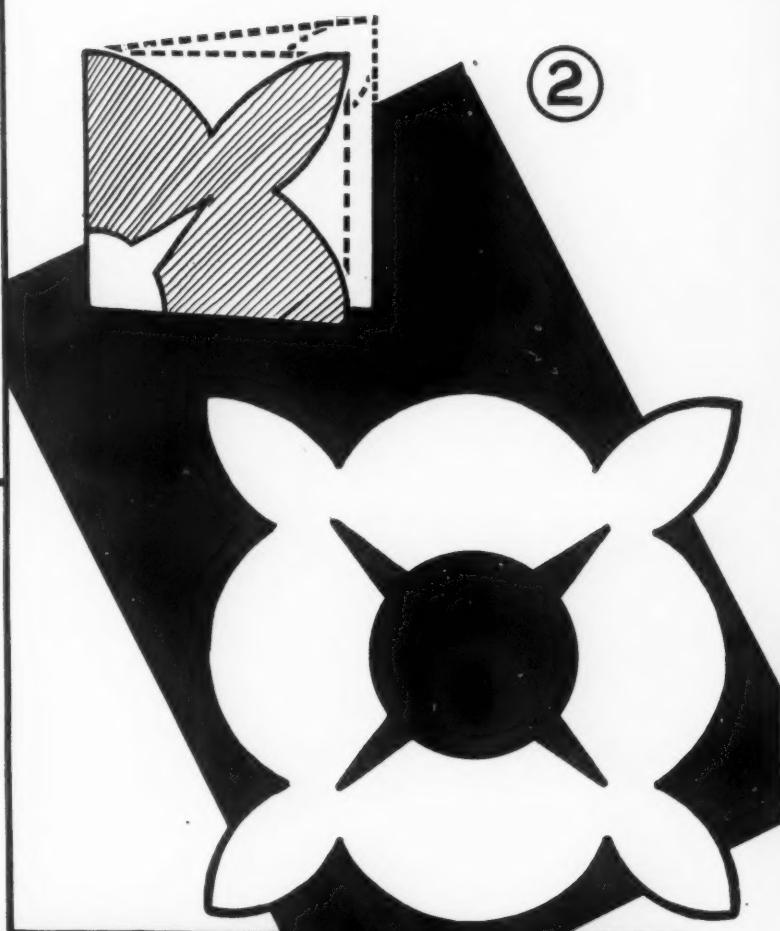
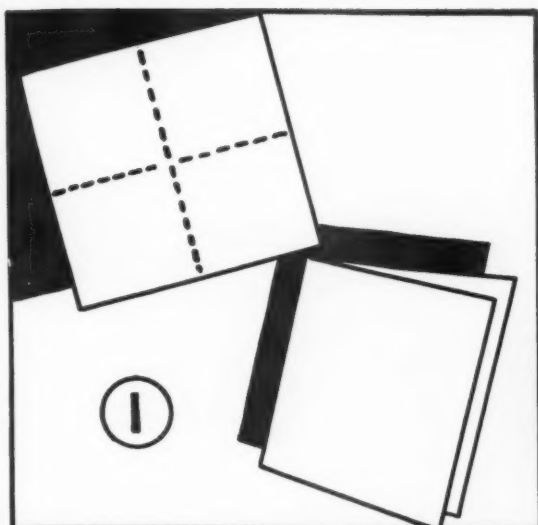
Using two sizes of squares for the repeats, additional variations are possible in this advanced grade bracket. (1) ALTERNATING JOGGED REPEAT VARIATIONS: By varying the number of units used before repeating, Fig. (8) a more complex pattern results. The illustration is but one example of many possibilities. (2) DROP COLUMN REPEAT: A striking effect is often obtained by forming a column of units of one size, then using a second column of smaller units and dropping them one-half a space. Fig. (9). This same effect can be carried out by using all the same sizes. (3) RADIATING REPEATS: By overlapping and radiating parts of the original unit of repeat, a most unusual effect is obtained. Fig. (10).

The fifth and sixth grades will enjoy more complex units. Figures and animals are easily cut from folded paper. Fig. (11).

It will be noted that so far nothing has been said about situations where the unit of repeat does not come out even at the end of the row. This should be disregarded in the first two grades; held to a minimum in discussions in the second two grades; and emphasized in the upper two grades. It will be found that pupils believe that the *second* row should begin where the *first* left off. It is important that the pupils realize that each row is *independent* of the other. If each row were considered in relation to the other, the pattern would suffer from the mechanics of trying to make them come out even. It might be well to illustrate how patterns end by studying sample wallpaper books.

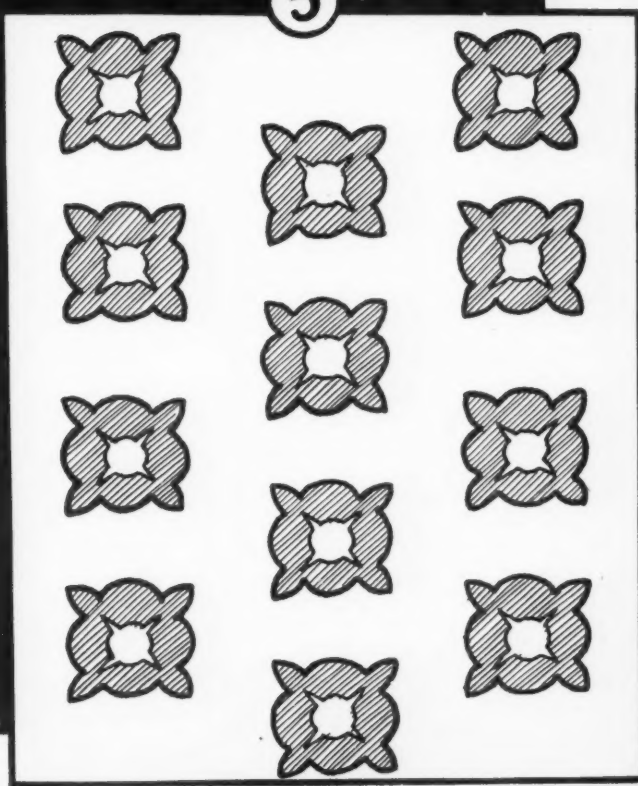
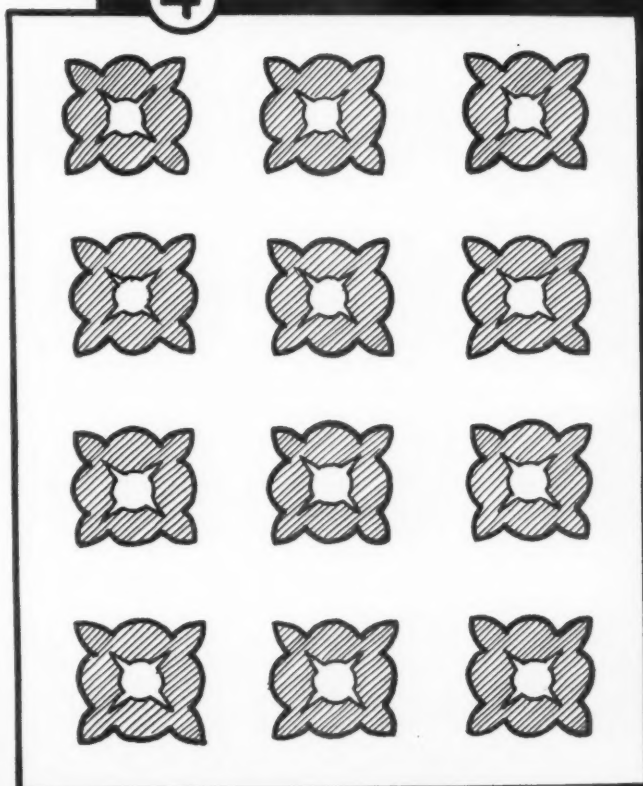
Readers interested in a more thorough outline of design for grades 1-6 can obtain Mr. Rice's ART COURSE OF STUDY by sending \$.50 in stamps to SUPT. Z. W. WALTER, WYOMING, OHIO to cover cost of same.

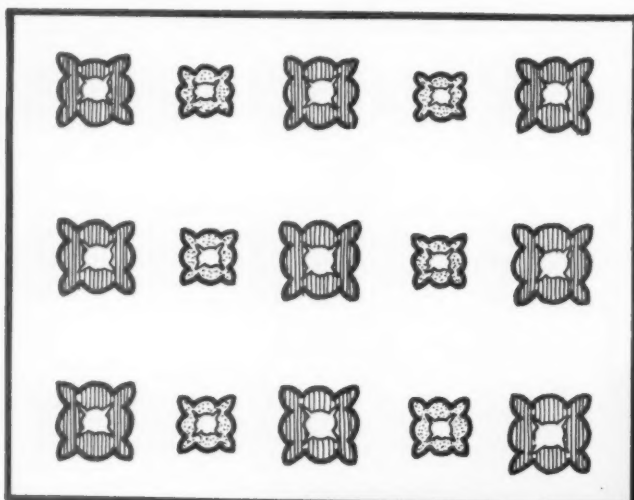




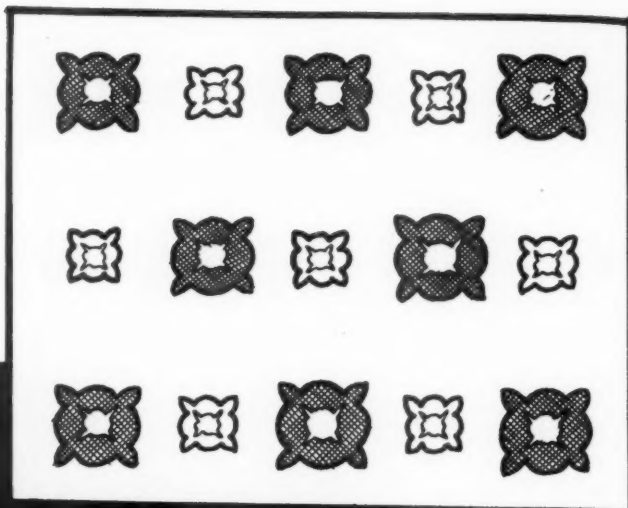
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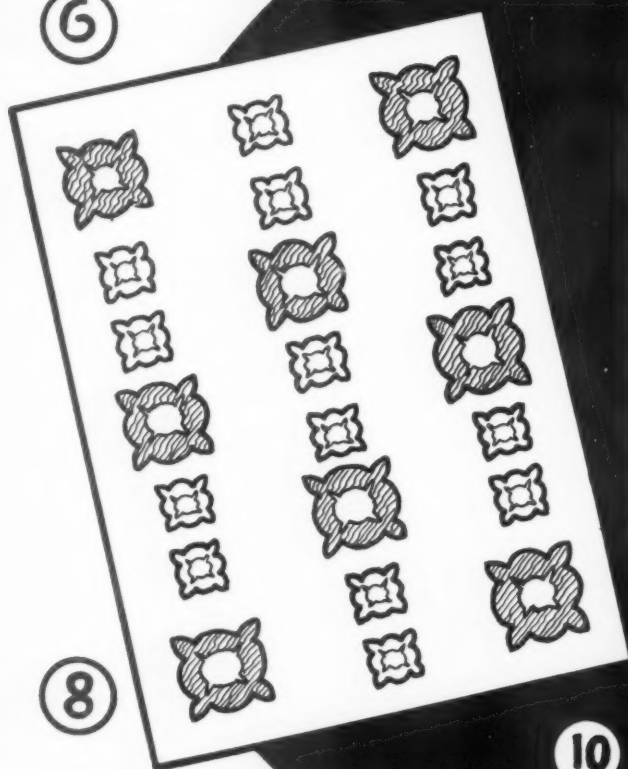




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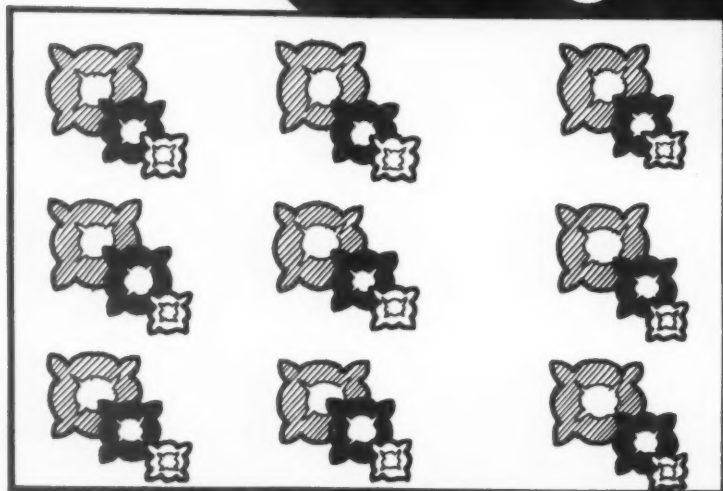
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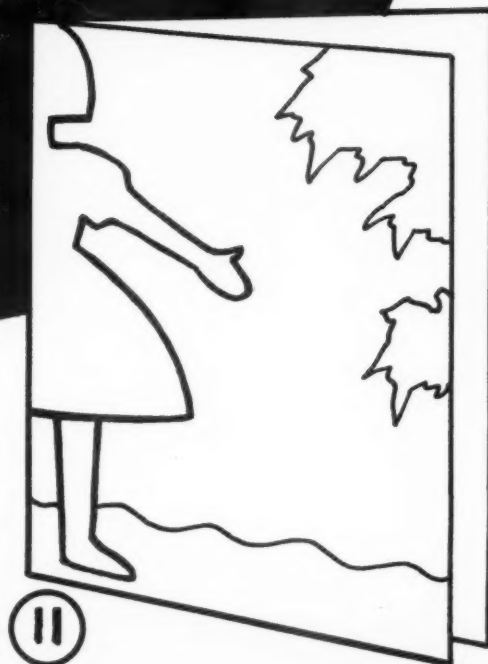
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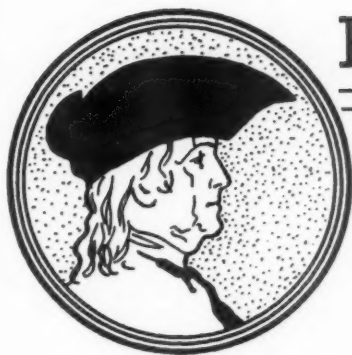
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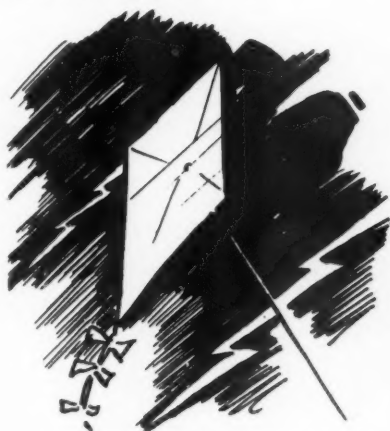


BENJAMIN FRANKLIN

Benjamin Franklin, whose birthday is celebrated January 17, is known for many things. He was a great statesman, a diplomat, a worker for civic and social reforms, a writer, a publisher, a scientist, and an inventor.

Many stories have been written about Franklin the statesman and diplomat; but not so much has been told about the Benjamin Franklin who was the inventor. It is about this part of Franklin's many-sided career, therefore, that these few paragraphs will tell you.

Like many men whose education in schools has been limited, Franklin was eager to learn what he had missed in school. He studied foreign languages, law, history, and science while earning his living as a printer. It was the study of science which undoubtedly led to his different inventions.



The famous experiment with the kite and key established the fact that lightning is an electrical discharge. With this in mind, Franklin set about to make his most famous invention—the lightning rod. Everyone has seen lightning rods atop homes and buildings. These rods are metal conductors of electricity placed on buildings. Attached to the lightning rod is a wire which goes down into the ground. Thus, a discharge of electricity from low storm clouds travels along the conductor into the ground causing no damage to the building. Formerly, many buildings which were

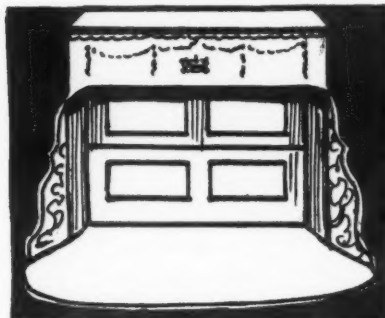
hit by lightning burned. With Franklin's lightning rod, however, buildings are safe from this danger.



Since Franklin's trade was that of printing, it was only natural that he should make some improvements in his own line of business. Thus it was that he made the first copperplate press in America.

As an improvement in his household furniture, Franklin constructed a special reading chair, which, according to all reports, must have been the last word in comfort for the reader.

There is also the "Pennsylvania Fire-Place" or stove which Franklin invented sometime around the year 1742. Since there were only fireplaces built into the home to provide heat in the cold weather, Franklin's invention of a stove was certainly an important one.

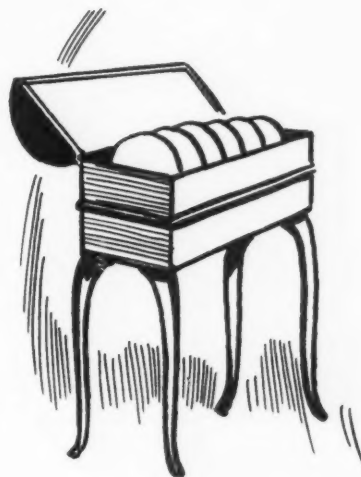


An improved whale-oil lamp should also be added to the list of Franklin's inventions. In the days when the only light to be had was from open fires, candles, and oil lamps this idea of Benjamin Franklin—to make a lamp with two wicks instead of one thus producing better light — was indeed a wonderful thing.

Franklin, though no musician, made a contribution to the field of music.

One of his lesser known inventions is the armonica or harmonica. This instrument consists of a series of hemispherical glasses which turn on an axis. This axis is turned by pumping on a treadle. Dampened fingers touching the glasses produce the tone.

The harmonica here described should not be confused with the harmonica or "mouth organ" with which everyone is familiar.



Franklin played this instrument at home and abroad. Music was written for it by no less important figures in the musical world than Bach and Beethoven.

The illustrations shown are merely suggestions showing what a little research will reveal—that there are many inventions of Benjamin Franklin which will make splendid notebooks, posters, and dioramas.



SAFETY IS OURS

Until now, my aim has been to show that safety education is a basic part of the school curriculum. In all cases the teacher should be wise enough to choose the material that will best fit the needs of her group. If she can provide the knowledge that the child can use to help protect himself; if she can instill within him respect for his protectors and a consideration for the rights of his fellow students—then she has accomplished something important.

In all parts of the country the schools are making splendid progress in reducing accidents, especially in large cities where concentrated drives against accidents have been waged. The firemen, the policemen and many others are co-operating in hundreds of ways to protect human lives.

According to statistics, the public death total was lowered "1,000" in the year 1939.

That is a true statement and the public is becoming safety conscious, beginning to realize the importance of co-operating in civic enterprises that benefit the whole community. Yet, these same people who are so anxious to please the public, are in a way responsible for the increase in home accidents.

Now perhaps you will say, "That doesn't make sense." But, when I tell you that homes were the scene of almost as many accidental deaths as the streets and highways during 1939, perhaps you will understand what I am trying to explain. According to The National Safety Council, the foregoing statement is authentic. The home accident death toll was "up" 500 in 1939.

This shows that we are not improving in home safety. Motor vehicle deaths numbered 32,600; home accident deaths 32,000. There are many reasons for the increase in home accidents, but I do not think there are any which cannot be avoided, if proper measures are taken.

The following table taken from *National Statistics* will give you an idea of the general types of 1939 Home Accident Deaths:

Falls	16,100
Burns, conflagration, explosion.....	5,600
Poisons (except gas)	1,400
Firearms	1,350
Mechanical suffocation	1,050
Poisonous gas	900
Others	5,600
Total	32,000

by

HAZEL MORROW DAWSON
KANSAS CITY, MISSOURI

By this time you are wondering what this has to do with our schools. Here again, the schools should take the lead and make Home Safety a worth-while subject for an interesting activity.

Start with the study of houses themselves. This can be done in all grades, the projects becoming more advanced as the ages and abilities of the children increase. Ever since the pioneers built their log houses of solid logs, we Americans think of our homes as places of refuge for peace and quiet.

"Are we keeping our houses up-to-date and as streamlined as the modern inventions for the home?"

I can say that we are not, otherwise there would not be such an increase in accidental deaths in homes. Many men and women insist on the best brakes, tires, and lights for their cars, but fail to get proper wiring for their homes and fail to repair broken steps or other faulty household equipment.

Poorly lighted stairways are responsible for many falls, especially among older persons.

In closed garages many people die each year of carbon monoxide poisoning from the exhaust of the automobile engine. There should always be a sign in the garage (even if you are careful), which reads, "Open the door of the garage before you start the motor."

Gasoline should not be used for dry cleaning and no other explosives should be left where children may get them.

Mops, brooms, and all other house-cleaning equipment should be kept out of stairways. The last step of the basement stairway should be painted white, and the basement light should always be replaced as soon as it burns out.

Bottles of poison should be kept in the medicine chest out of the reach of children. However, these bottles should have pins in the corks, or sandpaper wrapped around the bottles. Even rubber bands wrapped around them will identify them as poisons.

Here is a good poem to teach children:

Keep playthings off the floors,
Keep rubbish away from doors.
Do not sit in tipping chairs.
Walk when going down the stairs.
Keep all medicine up high in the chest;

Read all labels—it's always best.

Keep away from stoves when things are cooking

For mother may be busy and not looking.

To get these ideas home to the parents, why not have your children construct "Safety House" dioramas? The children enjoy this project and at the same time more home safety can be taught that way than you will ever be able to teach by talking.

Keep these points in mind:

1. Kitchen

Matches in metal containers —
Electrical fixtures in good repair —
Clean stove —
All tools kept up high out of children's reach.

2. Living Room

Screen before fireplace —
Non-skid rugs on the floor —
Prevent flexible cords from touching radiators —
No defective sockets.

3. Bathroom

Rubber bath mat to prevent slipping —
Handrail to help in getting out of tub —
Hot water faucet controlled to prevent scalding —
Have electric lights controlled by wall switch —
Water is a conductor of electricity, so be sure that hands are dry when touching electrical appliances.

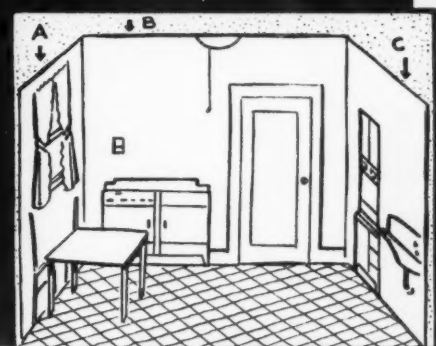
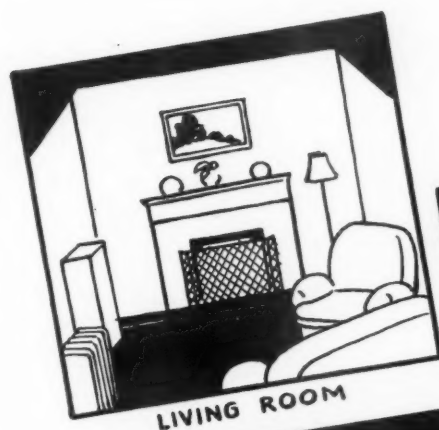
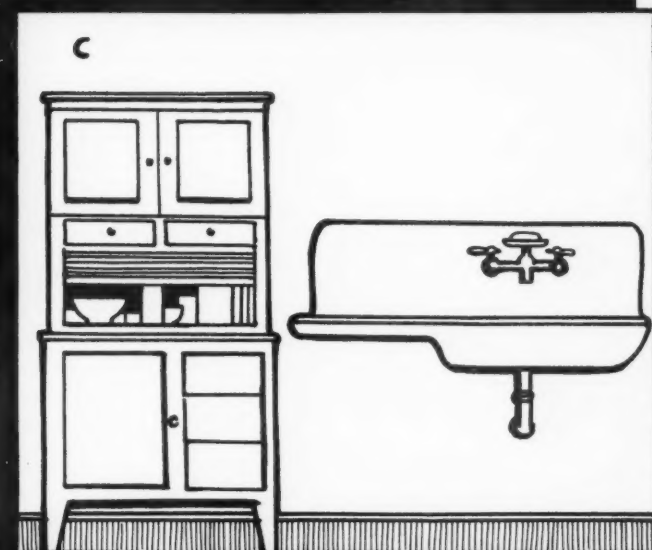
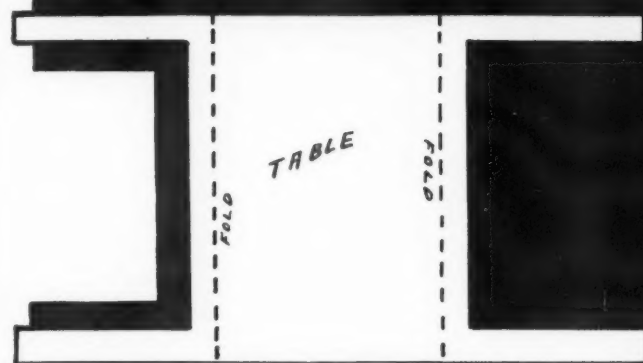
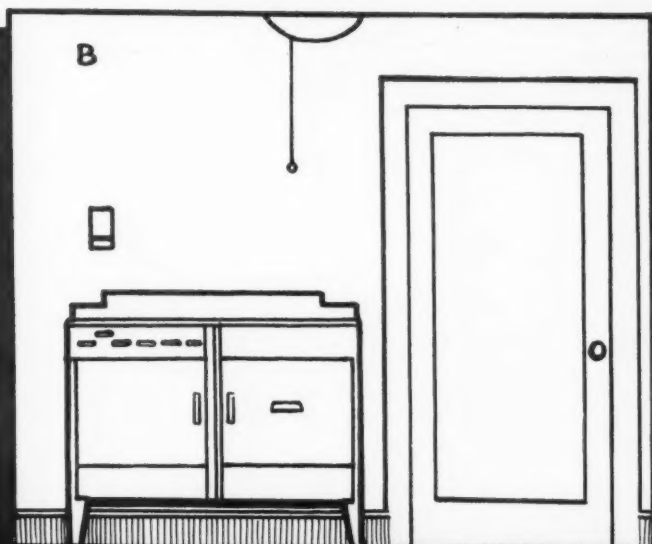
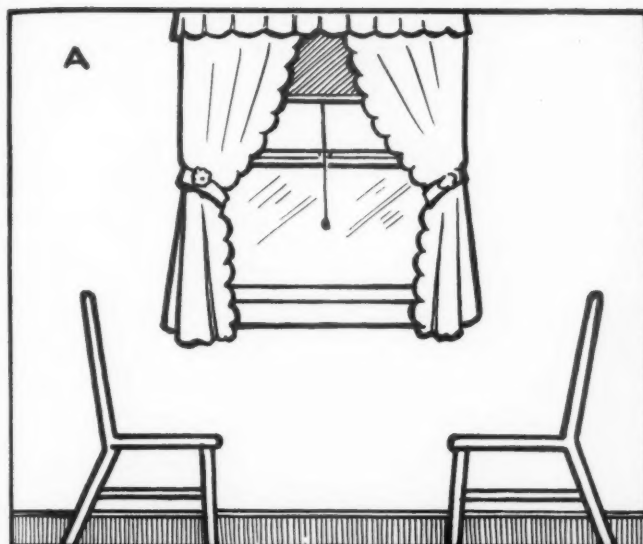
4. Nursery

Have baby's crib equipped with high sides —
Good lights in the room, out of child's reach —
Toys of safe nature, that is, painted with non-poisonous paints —
No points on toys.

5. General

Stairways well lighted —
Handrails on cellar, basement, and attic stairs —
No rubbish in the basement or on the porch —
First-aid kit handy —
No toys or any object on stairways —
Steps and walks free from ice —
Fire extinguisher in the house —
Gates provided to keep babies away from stairways.

Let us try to reduce home accidents for the coming year.



"SAFETY HOUSE" DIORAMAS

Stiff cardboard, or three sides of a large box will make the background for one of the rooms in your "safety house." We have made large illustrations for the kitchen so that you can see how to draw the windows, door, stove, and some of the other features directly on the background. Be sure to draw or make illustrations of all of the safety pointers given in Mrs. Dawson's article.

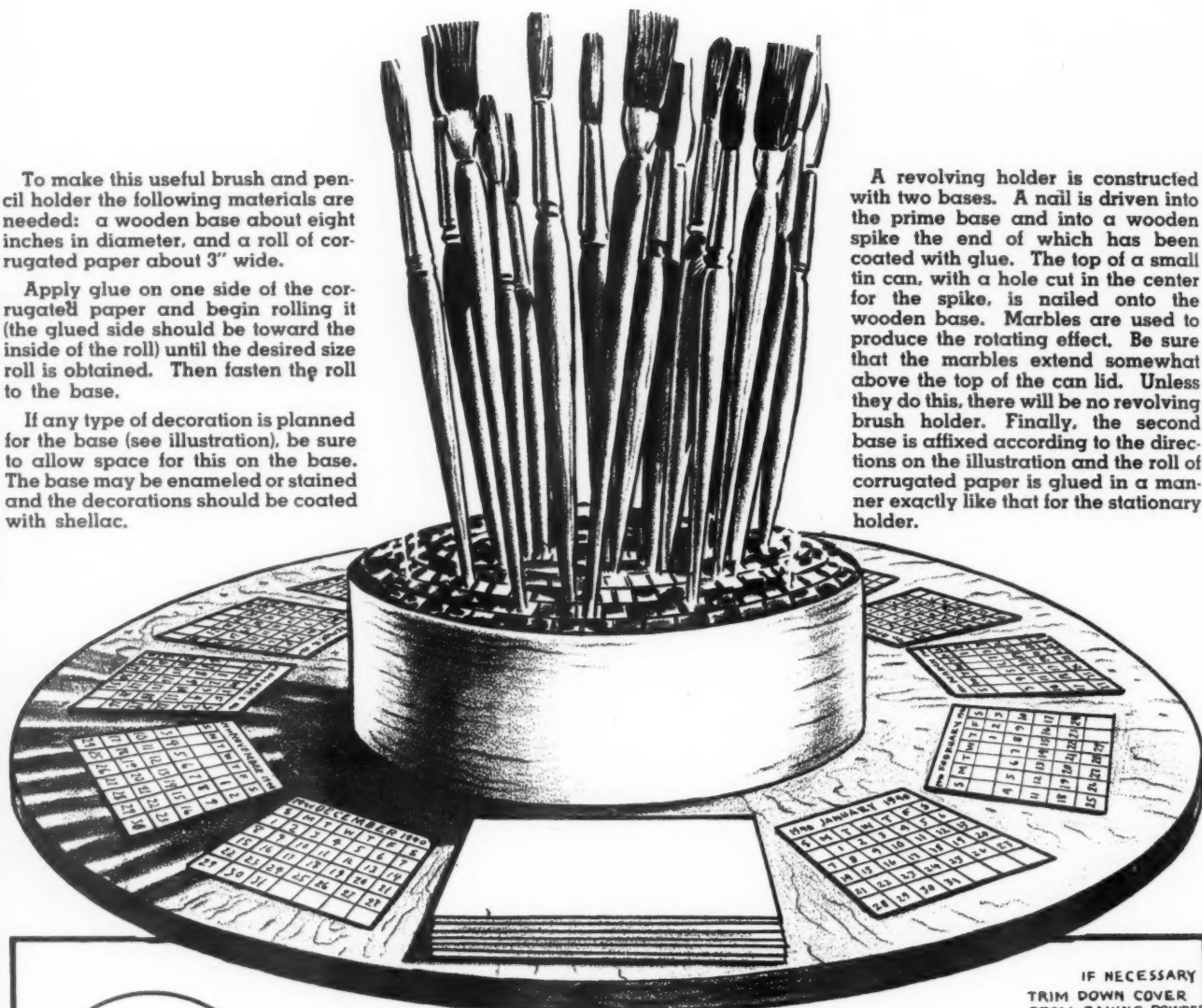
In the nursery, be sure that there are models of toys—safe toys—which you may make with modeling clay. The fireplace in the living room may have a screen made of lightweight cardboard and decorated to resemble grill work or some other design. Show handrails in the bathroom.

Brush Holder

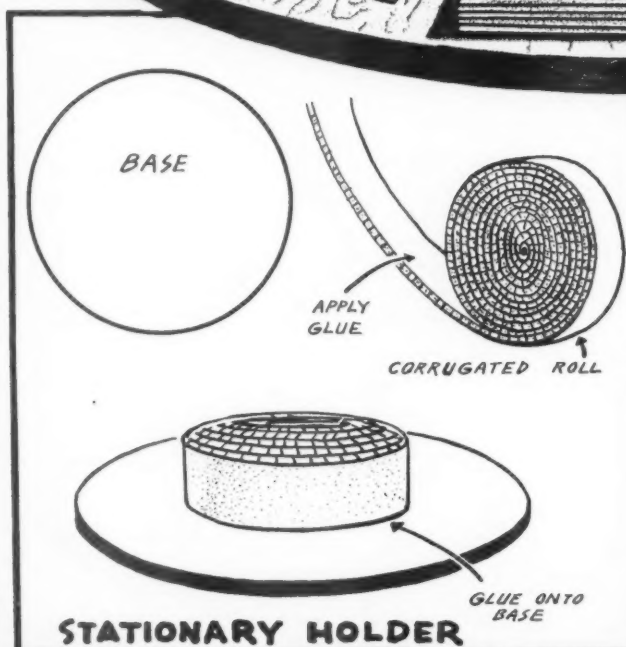
To make this useful brush and pencil holder the following materials are needed: a wooden base about eight inches in diameter, and a roll of corrugated paper about 3" wide.

Apply glue on one side of the corrugated paper and begin rolling it (the glued side should be toward the inside of the roll) until the desired size roll is obtained. Then fasten the roll to the base.

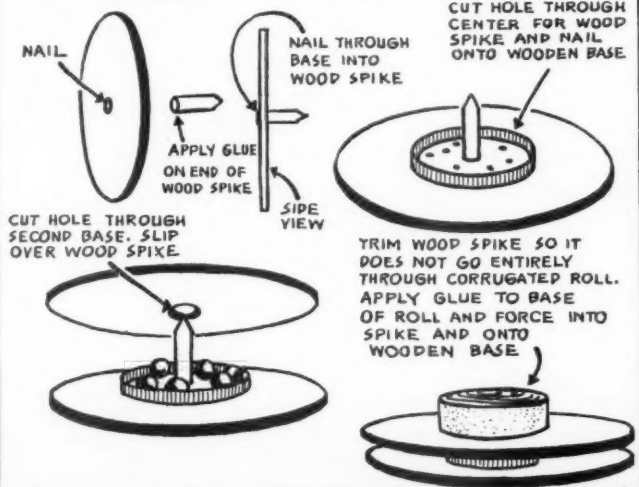
If any type of decoration is planned for the base (see illustration), be sure to allow space for this on the base. The base may be enameled or stained and the decorations should be coated with shellac.



A revolving holder is constructed with two bases. A nail is driven into the prime base and into a wooden spike the end of which has been coated with glue. The top of a small tin can, with a hole cut in the center for the spike, is nailed onto the wooden base. Marbles are used to produce the rotating effect. Be sure that the marbles extend somewhat above the top of the can lid. Unless they do this, there will be no revolving brush holder. Finally, the second base is affixed according to the directions on the illustration and the roll of corrugated paper is glued in a manner exactly like that for the stationary holder.



REVOLVING HOLDER



A-TRAVELING WE SHALL GO

See and Know America



... with
**Orchid
and
Bud**

The Fifth of a Series of Travel Activities

by MARIE G. MERRILL

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Little Missy—Maud Lindsay
Little Miss Cappo—F. Gaither
Wild Cat Ridge—M. Chapman
Rob Roy—C. L. Skinner
*Rhododendrons and Azaleas: Their Or-
igin, Cultivation, and Development*—
Clement G. Bowers
Rhododendrons and Azaleas—Watson
Better Homes & Gardens, January &
February 1938.

"Paging the noted travelers," called father as he came home to dinner.

Orchid and Bud came racing down the hall.

"Where are we going?"

"When do we leave?"

Mother joined them with a proper lot of interest of her own.

"Dinner about ready? I can talk better when I am being well fed. I'll be ready in no time."

Of course the children were waiting behind their chairs when father appeared.

"All set to begin," said father after he had served the family. "I must go to New Orleans and shall stop at several places on the way."

"When shall we be in New Orleans?" asked mother.

"You're safe in asking. We shall be there for the Mardi Gras. Now are you all happy?"

Were they? Beyond words. Then Bud asked, "Where shall we stop on the way?"

"Now you will be surprised. We are going to Egypt and the jungles."

Bud's eyes were big with astonishment, then he thought that dad was playing a joke on them.

"Have you a magic carpet?" asked Orchid.

"You must learn about your own home state. Where the Mississippi and the Ohio rivers join is very near Cairo. There are other places with Egyptian names. That part of the state is known as 'Little Egypt.' I once went through on a bus. We were to stop at Pyramid and I looked forward to seeing it. When we got there all we saw was a rather nice bus station. Probably I expected to see an Egyptian who would point to an unusual village and say 'Behold the city!' as is done in Egypt. However, our 'Egypt' is interesting and beautiful country."

"It would be something to see where the two big rivers join. Where is the jungle?"

"That is near New Orleans. It is on an island. I have never been there so I shall be as excited as you. I have never been in New Orleans, either. Oh, yes, Mother, how would you like to see the Natchez gardens on our way home?"

"New Orleans and then Natchez? Perfect! When must you start?"

"The first of the week. That will give you five days to get ready. The children will get their lessons from the teacher again."

It was almost 2:30 in the afternoon on the following Monday when the family were about to board the C. & E. I. train. They would spend another night in a pullman and have dinner, breakfast, and lunch on the train.

As they went through Tennessee, father told them about the phosphate mines.

"Farmers feed this mineral to the soil to make it healthy. Phosphate has the proper vitamins for the good earth."

"And you get some of them too," said mother.

"Where and how do we get it?"

"You are fond of biscuits, Bud. We use baking powder to make them and baking powder has phosphate in it. Perhaps some day we'll go through that section. Nashville is a lovely city. Near there is the Hermitage, the home of Andrew Jackson—Tennessee has an interesting history."

"Let's get some books from the library and read about it, Bud."

And Bud agreed.

"There is still a mule market at Columbia, Tennessee. The finest mules in the land are brought there. People come from all around to buy and sell them. I remember an old hill fellow I saw there on a 'mule Monday.' He played a guitar and sang old songs by the yards—verse after verse."

"Oh, dad, I wish we could go there some day."

"Maybe we can, son. If we do we shall also go to inspect the work of the Tennessee Valley Authority."

"Oh, boy! That's what I want to see."

"You will be surprised by the many things they are doing there. Experiments are being made with the clay deposits and chemicals to see what can be achieved in the way of fine pottery. Some day we may be able to make as fine pottery as any in the world."

"I'm so glad we can stop at Birmingham. I will get in touch with my old

friend, Miss Collins, who is a social worker for the Tennessee Coal and Iron Company. She will take us around to the mining camps," said mother, and this news made Bud and Orchid sit up with sudden interest.

"You never told us we would stop there. A real mining camp. Oh, boy!"

From their room in the hotel Mother 'phoned her friend who at once invited them on a tour with her the next day. She called for them and took them first to the country camps. Villages, they were, with such attractive little homes and yards. There is a garden contest in the summer and the yards are lovely then. All villages have schools and shopping centers. They saw several villages, with Miss Collins to show them the interesting features of each.

On the trip back to the city they stopped at Bessemer to see the big steel mills. This was quite different from the country villages — a forest of stacks from which smoke rose. From the grounds of the community house high on the hill, they could see far over the iron and steel forest.

"I am sure I should rather live in the country camps," said Orchid.

On the journey to Mobile father gave Orchid and Bud some of the high spots of early American history. Four hundred years ago De Soto, a Spaniard, came to this hemisphere in search of riches. He loved adventure. Later he was made governor of what is now Alabama, Florida, and Cuba. He thought he could take everything that came his way. But he didn't take Mobile, Alabama—"Movila," it was called.

"Why didn't he take it, Dad?"

"Because the Indians waged a bitter battle and drove him and his men away. The Spaniards took to the swamps and jungles where many died or were killed. They stayed there for four years. When De Soto died from a fever they buried him in the Mississippi river so that his body would not be in danger of being set upon by animals. He had first seen the river in 1541."

"Was all of the state Spanish?"

"No, Orchid. It became French like most of this part of the country. But the names 'Alabama' and 'Mobile' are of Indian origin."

"What about Louisiana history, dad?"

"It was in 1682 that Robert Cavelier, Sieu de la Salle, came down the Mississippi to Louisiana. On April 9 of that year he took possession of the land in the name of France."

"The first settlement was at Iberville in 1699. There is record of a great

meeting with the Indians. There was much feasting and merry making during the day. When night came there was another feast and the warriors danced."

Almost before they could believe it they were "down in Mobile."

At the hotel mother heard the children's lessons. Then Orchid and Bud got their notebooks ready for the story of their trip, especially to the jungle.

It was difficult to imagine a sure enough jungle on an island near the city. But how could it be a jungle and be different from those they had seen in the pictures in the books, magazines, and geographic lectures? Well, Orchid and Bud would soon know. And with that thought went to bed to dream of elephants and monkeys and strange trees. They did not then know that they were going to see a most beautiful garden.

"Orchid, Bud, sun is up. It's time to be abroad," said mother the next morning.

"Abroad? Are we going to Europe or something?" asked Bud.

"That use of the word is common among the hill folk of the south. They have many expressions and words that you would find interesting to know. We shall get a book and study them some time while we are down this way. You should know the spoken language of the people in your country."

"Isn't it just like the dialect of the negroes?"

"No, Bud, it is a different vocabulary. The background of the hill folk is old England. Since they live in our mountains away from the rest of the world, they have continued to use phrases and songs and dances of hundreds of years ago."

"We must see the Bellingrath gardens while we are here," said father. "They are among the real beauties of our country and only a short distance by bus. We shall visit them tomorrow."

"When we get to New Orleans how long will it be before we go to the jungle gardens?"

"We'll go the second day. By the way, mother, I find that there is a nice little hotel on the salt island. We shall stay over night and give the children more time to see the wonders."

"Salt island," said Bud, "How do you mean 'salt island'?"

"Just that, son. When we get there you will learn all about it. Think you can wait?"

"Well, guess I'll have to. Anyway it is something to look forward to."

"This is the Azalea country. They call it a 'Trail' as they go from one beauty

spot to another. We shall see the japonicas, too."

As the familiar big, blue bus carried them along U. S. Route 90, mother told the children about the history of the gardens they were soon to see — the Bellingrath and the Azaleas around Mobile. A long time ago in the seventeenth century, mind you—Fifise Langlois went back to his home in Toulouse, France to visit. At that time the land around Mobile belonged to France. When he came back he brought with him Azaleas in three colors.

Many nations have owned this land. England got it from France and Spain got it from England and then it became a part of the United States.

We know that since the middle of the eighteenth century, there were Azaleas and that people came to Mobile to see them. The French loved their beauty, were reminded of home, the English cared for them, the Spanish built homes around them. The first bushes grew and spread; now some of the early plantings are great trees almost twenty feet high and measuring more than a hundred feet around.

The gardens of Mr. and Mrs. Walter Bellingrath draw beauty-loving travelers from everywhere. Because these unselfish owners wanted others to enjoy the beauty of the flowers, these gardens are open to the public. There are woods, lakes, fountains, and flowers.

As the family got off of the bus—"Look, Orchid, those big oaks with hanging moss looks like the row we saw at the plantation near Charleston. Mother, shall we ever see the Charleston gardens?"

"I hope so, son. Let's go down this flagstone path."

"Oh, mother, look at that lovely fountain under the trees at the end of the walk."

"Did you ever see so many kinds of trees? Oaks, magnolias, cedars, and pines with long needles. What are those flowers—such thousands of them?"

"Those are the japonicas. No other place has so large and wonderful a garden of them."

And there were flowers against lace-like iron, against stone walls, along paths, and just flowers.

The scene gave Orchid and Bud a feeling they could not describe. To talk as they left the garden seemed a sacrilege.

"I wish every boy and girl could see it," said Orchid as she went to bed that night.



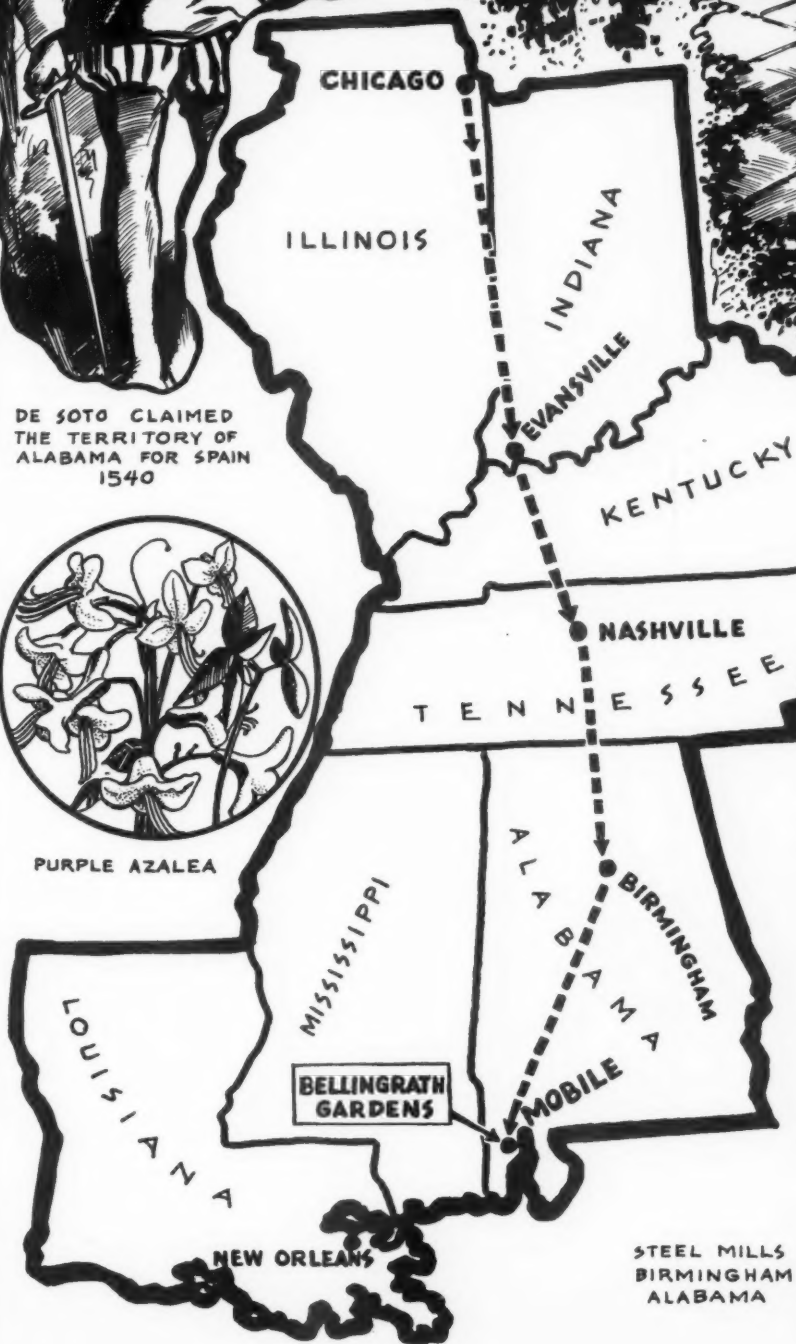
DE SOTO CLAIMED
THE TERRITORY OF
ALABAMA FOR SPAIN
1540



(ABOVE)
SCENE IN
BELLINGRATH
GARDENS
(MOBILE
ALABAMA)



PURPLE AZALEA



ADD A
SECTION
MAP



STEEL MILLS
BIRMINGHAM
ALABAMA

Everyone knows what money will buy—new dresses and suits, new toys, candy, and many other good things. Almost everyone has seen banks, large buildings and inside them safe places for money and valuable things guarded by big, strong steel doors. But, how do we come to have banks? Why do so many people, grown men and women, say that they do not understand how banks work?

During Thrift Week all boys and girls should think about saving and thrift; so, we think that if you know about how necessary and interesting banks are you will want to save your pennies. That is why we are going to tell you the story of banks.

How did banks begin? When people lived very much alone and did not mingle with their neighbors and made all their clothing and food, there were no banks. But, just as soon as one man took some of his wool to his neighbor and asked this man for grain in exchange, trade began and so did the banks. There were, historians say, banks long before there were gold and silver coins to use as money.

The first real banks about which we know anything were in Babylonia about 2,000 B.C. The men who operated these banks were merchants, traders—men whose business took them from town to town. In order to make it easier for their agents, who might be robbed on the highways, they found a plan whereby these agents could obtain money in the town to which they were going without the necessity of carrying the valuable money with them on the journey. In return, the merchants performed the same service for the men coming from other towns. Of course, the merchant-banker was paid for each service. These services were the beginnings of the banking business—messages written on leather were the first letters of credit.

The Greeks found safe deposit places for their money in the temples of their gods; and in Athens and the other cities of the Greek empire there were bankers who made loans.

When coins came into use, there was at once a difference in appearance and value between the coins of different countries. Then the banker's chief business was in changing the coins of different countries into the coins of the country in which the customer wanted to do business. Thus bankers were really "money changers." In fact, the word "bank" means the bench from which the money changer conducted his business.

Following the invasion by the bar-

THRIFT THE STORY OF BANKS

barians, there was not so much trade as during the days of the Roman empire. During this time bankers were chiefly money "lenders" of rather unpleasant reputation. The reason for this was that if a man were so unfortunate as to be in debt to his neighbor it was very difficult for him to meet his obligation—there wasn't much industry or means of making a great deal of money—so he was forced to go to the money lender who, knowing his customer was very badly in need of the loan and was at his mercy, charged him a great deal for the service of lending him the necessary coin to pay the debt. Thus, the money lender made far more money than people thought he should.



However, as commerce, trading, and travel from one part of Europe to another grew, banks and bankers again became necessary and good. The new bankers were those trained by the money lenders but also those who had learned that they must work with, not against, their customers.

As banks grew, people put their money into them for safe keeping. The customers of the banks discovered that, by using banks who paid them for the use of their money, they increased their savings and they need worry less about their losing the money they had saved.

Thus the savings accounts came to be used. Now even in schools there are savings banks. The children bring their pennies to school every week and they watch them grow into dollars.

Every child wants to be able to do something with his money—to buy presents for his parents, to get some toy, to buy some book or magazine which interests him—but, if he spends every penny for candy and every nickel for ice cream cones and every dime for movies, then he will *never* be able to buy new skates, mother's birthday present, or any other "extra" which he wants so much.

If every child learns the lessons of thrift when he is very young, he will have no trouble practicing those lessons as he grows older. There are other things which he can save besides money: he can save time; energy; discarded toys, books, papers, etc., which have much value when collected in greater quantities.

Many schools have weeks during which the children collect old newspapers, magazines, and clothes; bring them to school where they are sold to salvage companies; and give the proceeds of such activities to charitable enterprises. This is not only a lesson in thrift; it is an example of thoughtfulness as well.

Other activities which are practiced in some schools are magazine subscription drives. These are exciting contests in which the children see how many subscriptions they can sell. Sometimes the children deposit the money earned in their school savings accounts. Sometimes all the money is put toward some large project which the school is sponsoring.

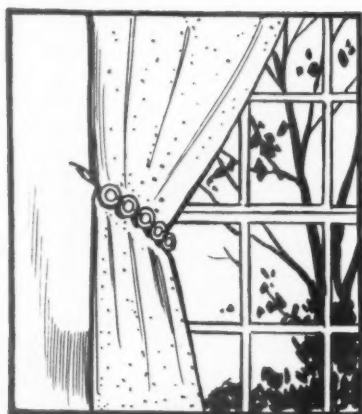
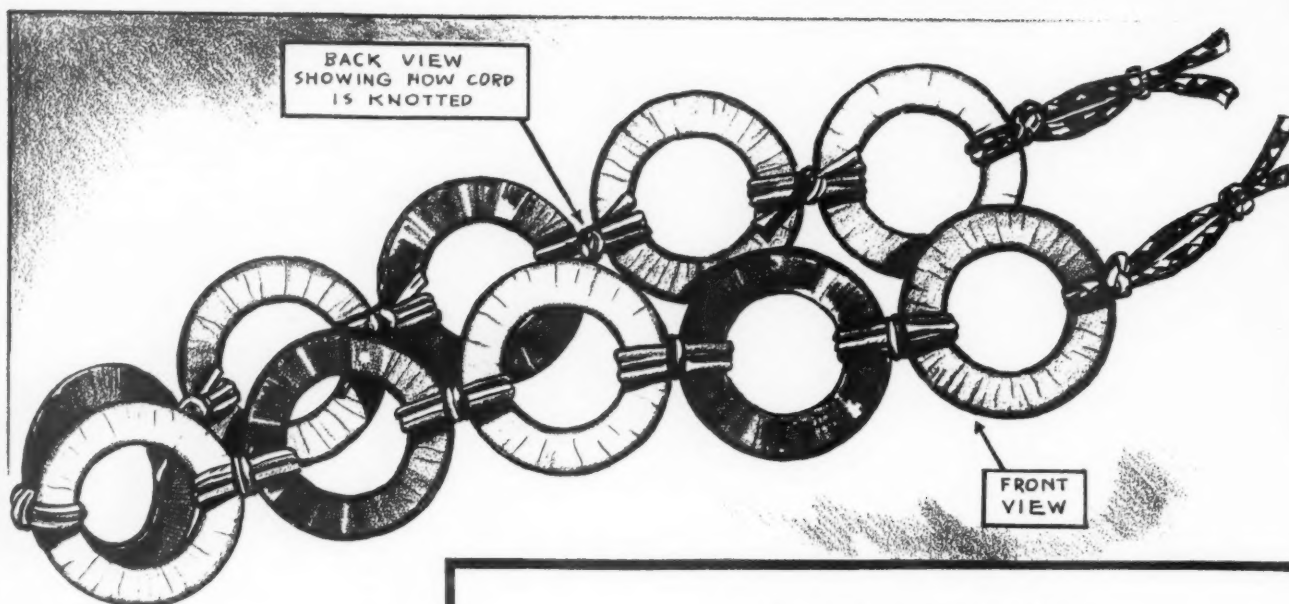
What do you do with your pennies? Do you save any of them? Do you want to have a place to put the pennies you save? Think about these things during Thrift Week and see if during the coming year your pennies won't grow into nickels, dimes, and dollars.



How pennies grow is the theme of this thrift poster. During Thrift Week there are many uses for such a poster as this. We suggest that a large poster be placed on the bulletin board. The children should be encouraged to do original posters using this theme. There can be any number of different ideas to be obtained from the motif of the growth of small

amounts of money into sizable savings. Develop the initiative in your classes by having each child make a poster for Thrift Week.

Suggested media are cut paper, crayon or tempera drawings, and black and white sketches. Crayon etchings make attractive posters.



CURTAIN TIEBACKS

by
ELSE E. VOGT

Discs, preferably of cardboard, are the foundations for these colorful, practical tiebacks.

Cut a strip of very best crepe paper one-half inch wide **ACROSS** the **GRAIN**. From it cut a six-inch length and stretch it to full length. Wind it tightly over the disc as a foundation covering. Figure (1).

Cut another strip three-quarters inch wide **ACROSS** the **GRAIN**, and from it take a strip ten inches long and pull this through a crepe paper twister. Then cover the disc a second time giving it a lovely padded effect.

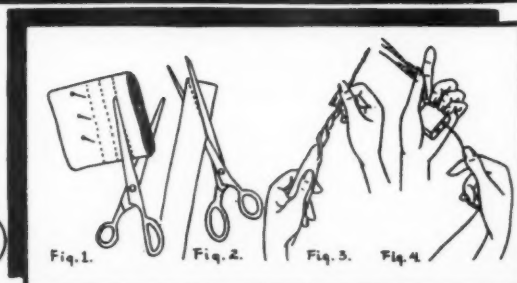
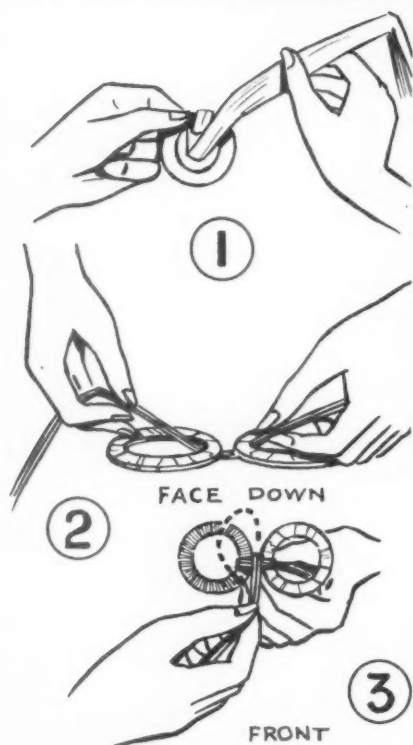
Any color scheme can be carried out. For the kitchen or play-room, the fiesta colors are particularly delightful — vermilion, jade green, rust, light amber, and dark blue. Arrange these colors in the order named.

To fasten together, two or three of the colors may be used. Pull strips through the crepe paper twister (in the three-quarter-inch width) and then cord the strands tightly between the fingers.

The younger child can merely wind them over the two rings several times and bring the cord over the front crossing the winding several times and pasting down securely.

The older child may take two or three cords in the hand at once and arrange them so that the three colors form a band. Starting on the back, thread the cords through the one disc and over the other. Figure (2). Cross them on the back and bring the cords over the front between the two discs, crossing the tying once. Figure (3). Tie a double knot on the back. Figure (4). Cut the ends about one-quarter inch from the knot and paste down securely. It is a good idea to pound the knots with a hammer or heavy object to flatten them.

Make narrow braids of three colors. Use one strand of each color in the three-quarter-inch width. If fiesta colors are used, blue, yellow, and vermilion make a most effective combination. Cut the braided lengths into seven-inch lengths. Fasten one at each end disc, tying a knot close to the edge of the disc, then allowing a loop about three-quarters inch and tie a second knot. This loop is used to fasten curtain tiebacks to the nails to hold back the curtain.



NEW YEAR RESOLUTIONS

HEALTH

**I RESOLVE
TO SLEEP**

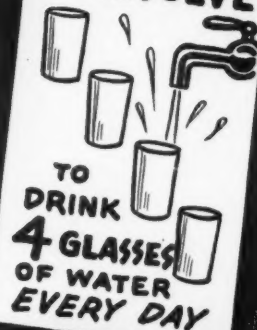


I RESOLVE



**TO BRUSH MY
TEETH
TWICE EVERY DAY**

I RESOLVE



I RESOLVE

**TO DRINK
A PINT
OF MILK
EVERY
DAY**



I RESOLVE



**TO EAT MORE
FRUIT**

I RESOLVE

**TO EXERCISE
OUTDOORS
3 HOURS
EVERY DAY**



These sample posters are merely suggested ideas for pictorial health resolutions. There are a great many other resolutions which may be made and illustrated as a sign of good intentions for the coming year.

Be sure to make these posters as original and creative as possible. Sketch the design for the chosen poster several times in order to insure as perfect a picture as possible. Then color with any medium and fill in the lettering. Simple block letters will probably be the most effective.

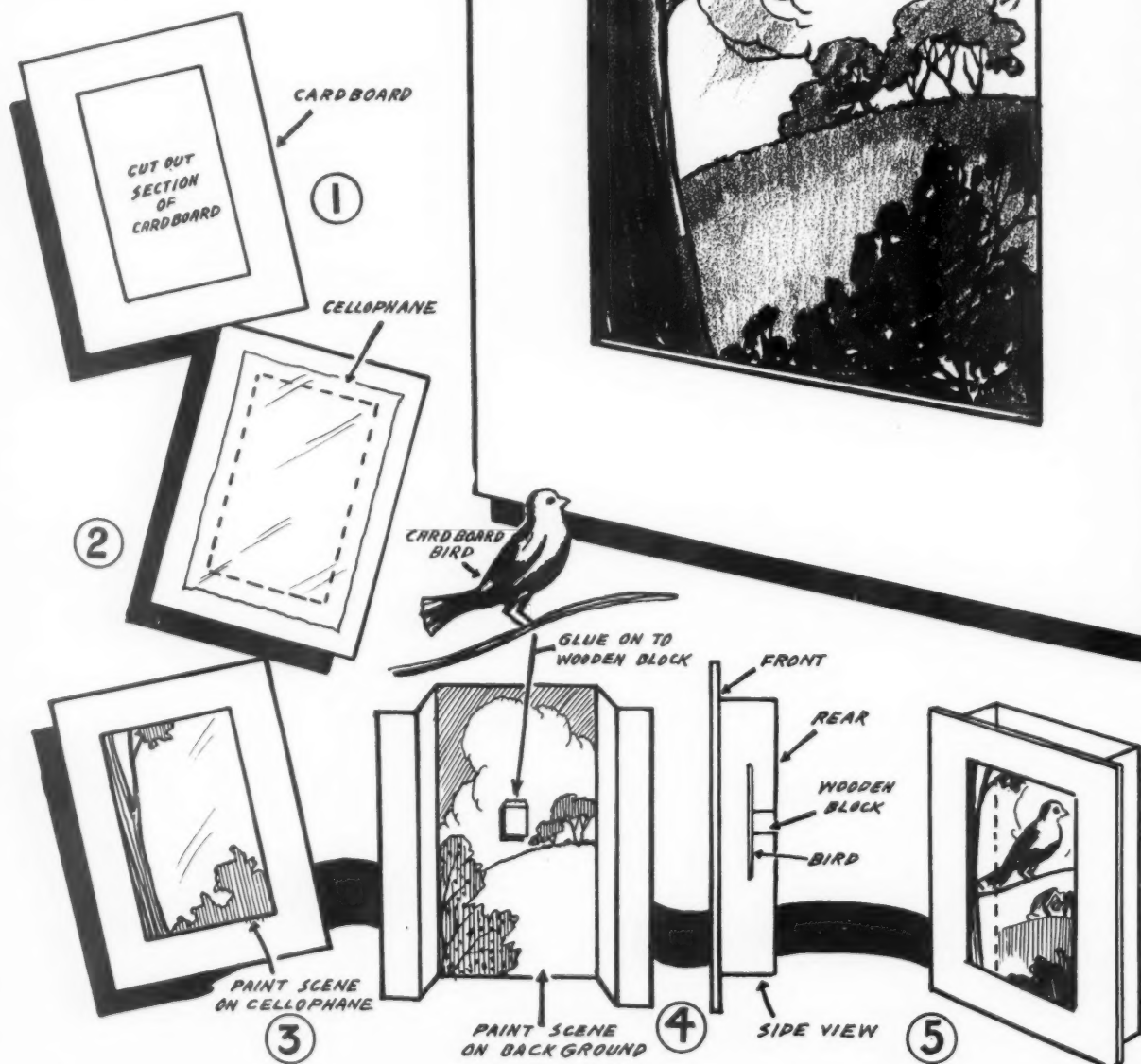
I RESOLVE
**TO KEEP MY
FINGER NAILS
CLEAN**



CELLOPHANE SHADOW BOX

Original and strikingly different projects for the art class can be obtained by the use of cellophane shadow boxes. These can be made by mounting a piece of cellophane on cardboard achieving about a height of ten inches over-all. The foreground is painted on the back of the cellophane with tempera paints. Then mount an original drawing on cardboard and attach it to a block of wood. This mounted design is tacked to the background which is in the shape of a shallow box. The cover of a shoe box is excellent for this purpose. On the background suitable designs are sketched then finished in either crayon or tempera. The background is pasted to the foreground (the mounted cellophane) and the finished cellophane shadow box is ready for display.

It should be noted that the illustrations here given are merely suggestive. This is essentially a project where the originality and creative ability of each child is of paramount importance. Nature studies of birds, animals, and flowers are excellent subjects for this type of treatment. Historical scenes and scenes of life in other lands are good. But keep the designs simple for the most pleasing results.



THE LISTENING HOUR

This month we inaugurate a new feature, "The Listening Hour," which we hope will be a definite help to teachers and music directors in planning programs suitable for their respective classes. It will be our constant aim to improve this column, to enlarge its scope, to keep our ears tuned for the comments of our readers, to give them what they want in the way they want it. This, we feel, is a large order and one which will keep us busy and alert at all times. You can help us by telling us just what you would like to have reported in the way of new records, radio programs, and the like. We shall be very glad to hear from you. Address your letters to us, "The Listening Hour," in care of JUNIOR ARTS AND ACTIVITIES.

A "Listening Hour" in the school—the type of activity which will incorporate music—both vocal and instrumental, discussions, and questions and answers is an ideal variation for music classes and assemblies. The children need not always listen just to music; this activity, in correlation with the unit in progress and other material at hand, will provide excellent mock radio broadcasts.

Some children, different groups for different months, can be selected by the teacher to have charge of programs featuring music.

David McKay Company together with RCA Victor has published two charming little children's books with accompanying records. *A Child's Garden of Verses* and *Little Black Sambo* are the two selected for this treatment. *A Child's Garden of Verses* has the words and music, which are sung and played on the record, printed below colored illustrations accompanying each poem. The record for *Little Black Sambo* has sound effects—the roaring of the tiger, and all the other fearsome noises of the jungle—besides music and the voice of a narrator reading the text.

These combinations will prove not only entertaining but a definite help in reading as well. The narrator assumes that the child has the book before him and tells him to turn the pages at the proper places.



These two books are splendid additions to any primary grade library. They are, we sincerely trust, the beginning of a cycle of such book-and-record combinations for children. The books with the records inserted cost \$1.50 each—David McKay Company.

Soon Walt Disney's latest work, "Fantasia" will be shown in theaters throughout the country. Not everyone will have the opportunity to see it, we understand, because the sound equipment necessary for its presentation is unavailable or unsuitable for most theaters. But, if your children live where they can attend this picture, it will be an experience in music appreciation which, no doubt, they will never forget.

Before they scamper off to see this movie, however, it will be wise for you to point out the idea behind the picture. It is a prime example of the power music has to suggest ideas and pictures to the minds of hearers. Remember, this film has been made according to the pictures which the artists heard in the music—the music is an intrinsic part of the picture.

Play some of the records of the music to be found in the picture and see whether the children's imaginations run toward anything similar to what Disney's artists heard in the music. RCA Victor has made a new album of one of these musical parts of "Fantasia"—Paul Dukas' "The Sorcerer's Apprentice" played, as it is in the picture, by Leopold Stokowski and the Philadelphia Orchestra.

Other compositions featured in "Fantasia" are Tchaikowsky's "Nutcracker Suite," Bach's "Toccata and Fugue in D Minor," Moussorgsky's "A Night on Bare Mountain," Beethoven's "Pastoral" symphony, Ponchielli's "Dance of the Hours," Stravinsky's "Rite of Spring," and Schubert's "Ave Maria."

"The Sorcerer's Apprentice" is a new album—Victor M-716; the other compositions have been included in Victor Record albums for some time.

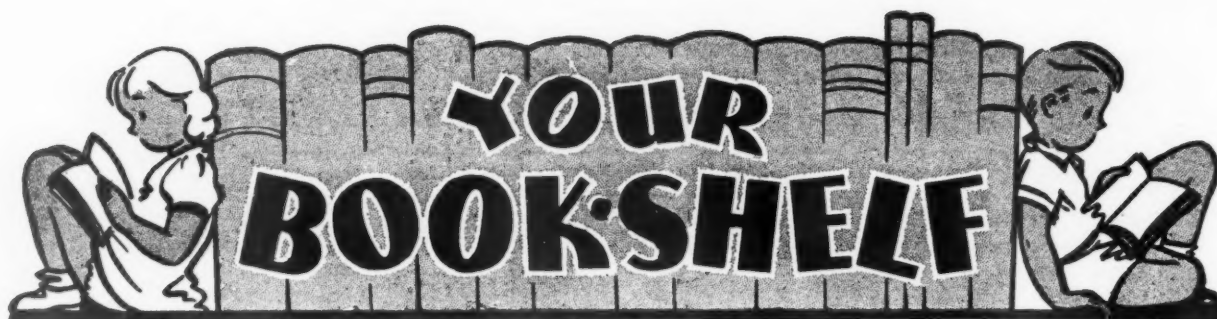
Film Information Service, a new organization fulfilling much the same functions as the defunct U. S. Film Service has a special offer for schools. The difference between the service offered by Film Information Service and that of the U. S. Film Service, is that, while the latter listed merely government films available for use by schools and other organizations, Film Information Service lists those and also the films of over 100 companies distributing educational (16mm) films. This news should prove very interesting because schools always are on the alert for new and better films with which to illustrate various studies, safety, etc.

The service to which we alluded before is this: any school subscribing to Film Information Service has the privilege of listing any of its "school-made" films in the Service's monthly Bulletin. All subscribers receive the monthly Bulletin of Film Information Service, Hearst Tower Building, Baltimore, Maryland.

We are now in the opera season and the wise music teacher sees in this fact a utopian opportunity to direct the minds of her students to a greater appreciation not only of music, but of drama as well. To prepare her pupils for such very popular operas as are contained in Wagner's *Nibelungen Ring*, the teacher will find the new Victor Black Label albums G-22, -23, -24 and -25 a very valuable source of information. These comprise simple explanations of *Das Rheingold*, *Die Valkure*, *Siegfried*, and *Götterdämmerung* by Robert Lawrence who illustrates the themes or motives on the piano as they occur in the dramatic action. They will help to simplify Wagner who, at best though magnificent, is inclined to be complicated.

These are, of course, not for your primary students, but those in the intermediate grades will learn a great deal not only of music but of the literature of Scandinavia and Germany—of the great epics which are among the finest literary specimens in the world.

Now, don't forget to send your criticisms, suggestions, and questions to The Listening Hour.



YOUR BOOKSHELF

As a departure from our usual habit of merely reviewing books, we insert these thoughts—a confirmation of some of our own ideas—which Basil Davenport has incorporated in his article *Water Babies—With Plain Water*, Saturday Review of Literature, November 16 of this year. Mr. Davenport, like so many of us, feels that it is definitely dangerous, not to say a non-sensical procedure, to write down to children.

"If," he says, "you open any ordinary juvenile . . . [book] . . . today, you will find that it has been carefully written so that no child will ever find in it any word that he does not already know. Thus, apparently, no child ever does learn any new words." That the child *does* learn new words is, according to Dr. Davenport, no fault of the writers of juvenile books.

We give, for your very serious consideration, a further thought taken from Mr. Davenport's excellent essay. "Education is a series of acts of faith and steps out into the dark . . . Ideas . . . can be learned only by attempting, at every stage, what is impossible."

So, present to your children books containing problems, words, situations with which they are not familiar. These will be mental shocks to awaken the latent powers which we hope are present in the minds of our youngsters. Believe me, such powers had better be in our children's minds or all thought of preserving and enlarging our culture will have been lost.

The adventures of five little raccoons are told in *Five Little Scamps* by Donn Crane. This very worth-while book for young readers describes the habits and characteristics of raccoons in language so simple and interesting that every youngster will enjoy it. Adherence to fact is one of the best features of this book which also tells something about other animals.

The five little scamps investigate the world about them, in their cautious way, before their strong sense of smell leads them to other raccoons living in a

zoo. The little raccoons join their friends only to discover that they can never leave the zoo — a fact which doesn't worry them much.

The author has illustrated this charming little book for primary age children. (*Albert Whitman & Co.* — 44 pp. — \$1.25.)

What can be more fun than a picnic in Bermuda? All little people will find the story of such a picnic as told by word and illustration a fascinating experience. "Little Joe" really should have taken the two ladies who hired him directly to their picnic; instead, he almost ran away, got the policeman, the baker's boy, and many others to chase him, and provided excitement and fun for everybody.

Little Joe by Dorothy Clark has the most charming pictures, the delight of every child. They have been drawn by Leonard Weisgard and contribute much to the appeal of this little volume for very young readers. (*Lothrop, Lee & Shepard Co.* — 32 pp. — \$1.00.)

An appropriate book for these times has been published recently by L. C. Page and Company of Boston. It is called *Liberators and Heroes of South America*.

When there is so much discussion about the republics to the south of us, it is necessary that boys and girls have an understanding of the people living there. Nothing will help promote that understanding better than a knowledge of how these countries gained their independence and of the men who did most to make the colonies independent nations. A comparison of these "liberators" with our own Revolutionary War heroes will further this understanding.

Liberators and Heroes of South America tells the stories of Bolivar—the great liberator—of San Martin, of Miranda, of Santander, of O'Higgins, and of many others each in his way a most important factor in making South America a continent almost free from European domination.

Simon Bolivar, the great leader—the

George Washington of South America—was, of course, the most prominent character in the long, long struggle for freedom. He dwarfs the others who also did their share to help in the task of liberating. Bolivar was the spearhead—the driving force—a man fired with but one ambition—to see South America freed from the yoke of Spain. But he had his failures, his disappointments.

Whatever else can be said for this book, *Liberators and Heroes of South America* achieves success in this: it is written with enthusiasm, inspiring enthusiasm in those who read it — a desire to learn more, to become intensely aware of the romance in history. This book is filled with facts, dates, and names of "less important men"—who, I have no doubt, some educators would say are beyond the children's scope of understanding. But that is the importance of this book—because it treats boys and girls (not primary age children but those in the intermediate and upper grades) as individuals with minds which need developing. It makes the children reach for a greater understanding while it holds their interest by telling the thrilling story behind the names, dates, and facts.

Marion Lansing, the author, has done good work.

(*L. C. Page & Company* — 312 pp. — \$2.75.)

Every child, it seems, loves pets of some sort. Dogs are especial favorites; therefore, it is not unusual that books about dogs find ready readers in the children.

Dogs—A Picture Book of Pure Breds, by James L. Cannon, has pictures of over one hundred different breeds of dogs. Each drawing—by the author—has an accompanying descriptive text—short and to the point with essential facts about the dog in question. This book should, therefore, be valuable as a reference work to put into the hands of the children during a study of dogs or of pets in general.

(*Albert Whitman & Co.* — 77 pp. — \$2.00.)

WORD HUNT

by LOUISE PRICE BELL, Tucson, Arizona

THIS MONTH'S SEAT WORK IS A PRIMARY WORD HUNT. HERE IS THE ALPHABET, AND AFTER EACH LETTER IS THE NAME OF SOMETHING. SEE IF YOU CAN FILL IN EVERY SINGLE ANSWER CORRECTLY.

Answers to these questions appear on page 44.

QUESTIONS

A	
B	
C	
D	
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a fruit
 small child
 house pet
 toy
 girl's name
 kind of story
 game
 worn on head
 a favorite dessert
 a happy event
 an animal
 Mary's pet
 what we all like to toast
 where it is always cold
 a body of water
 a boy's name
 a woman ruler
 a bright color
 fun to do in winter
 third day of the week
 a relative
 a kind of cloth
 a timepiece
 kind of picture
 a sunny color
 a striped animal

TEACHER'S CORNER

NEWS AND DISCUSSION OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

GROWING BULBS IN PEBBLE PANS

by
MARY NEELY CAPPS
Tipton, Oklahoma

One of the quickest and most delightful ways to grow an indoor garden is in a pebble pan. Galvanized iron pans three or four inches deep and as long as the window sill are ideal. Pans may be filled with water and pebbles, pet moss, or fiber. The water level should be about half an inch below the top pebbles. Bulbs are planted in the gravel, the same as in earth.

Children enjoy collecting and bringing the shining pebbles, and parents may contribute old bread pans that can be mended and painted in bright colors. Seed catalogues or local florists will furnish information as to types of bulbs suitable for pan gardening.

I have found tube roses, hyacinths, tulips, and Chinese lilies easily grown in this manner.

A VOCABULARY CHECK

by
MRS. JULIA WALLER KERNEY
Morganfield, Kentucky

I take two pre-primers and cut each lesson into its separate sentences. These I paste on cardboard strips about one by six inches long. The backs of old enrollment cards are excellent.

When I am ready to check on the vocabulary, I take the sentence strips that compose the lesson we have just finished and give one to each child. With no picture to guide him, it is an easy matter to find out how well the child has mastered the basic vocabulary.

These sentence strips may be used in various ways. Sometimes I give each child one strip. If he stumbles over the word "here," for instance, I give him another strip with the word "here" again used in a sentence.

Sometimes I ask each child to read the entire package of strips. These would comprise the lesson just completed.

Varying my method, I give each child several strips. I read the sentences and ask the child having that strip to hand it to me.

This is also an excellent method of checking a new child's vocabulary.

STIMULATING INITIATIVE AND ORIGINALITY THROUGH WORTHWHILE CONTRIBUTIONS

by
WILMA EBANN
Livingston, New Jersey

In one corner of our room we have a small box filled with index cards. Each child's name is placed on a separate card. Whenever a child does something worthwhile or contributes for the good of the class, no matter how insignificant it may appear, that item is recorded on his card.

For example, our new wall map had no cord and was rather difficult to pull down. One of the boys surprised us with a very nice cord and ring which he had made himself. While we were outdoors, he attached it to the map. Naturally, this was recorded on his card as one of his contributions. One day our little housekeeper was absent. Without any ado, another child took this responsibility upon herself. That, too, was recorded.

You've no idea how much the children enjoy this bit of recognition. I see children referring to their cards daily. It has truly stimulated initiative and has made of our shy, retiring children active participants in classroom activities.

A SPELLING RACE

by
CLAYTON BEYLER
Protection, Kansas

To encourage children to make better grades in spelling and to have keener competition in this subject, why not have a spelling race? Let the children choose what they want to enter in the race. Horses, automobiles, or airplanes might be selected. A track must be arranged on the blackboard with five miles marked off for each spelling lesson in

QUOTATION FOR THOUGHT

Learning without thought is labor lost; thought without learning is perilous.

—Confucius

the race. Those who get 100% move ahead five miles; those whose marks are between 90% and 100% move ahead four miles; those 80% and 90%, three miles; and so on. If there are some who make lower than 60%, they must move backwards.

Of course, those who make the best grades will win this race, but here is just where the fun starts. In the next race, provide each child with a "ghost" of his racer by cutting its likeness out of white paper. Everyone begins all over again; the old racers are moved up according to their present grades and the "ghosts" according to the grade at the corresponding lesson of the first race. Now each child is racing with himself as well as with the others. This time the one who improves the most will get the farthest ahead of his ghost, and if some should not do so well, his ghost will pass him.

Don't mention the ghost race until after the first race. Prizes should be offered to the one who improves the most as well as to the one who wins the race. This gives the slower children a chance to win a prize.

If you are looking for something a bit different in the way of modeling activities, why not investigate the material offered by Hobby-Craft? This firm offers molding sets which, since the casts are white, are excellent foundation for natural color work. These molding sets are said to be exceptionally fine for use in correlation with social studies, science, history, and other units.

Hobby-Craft, 343 N. Pulaski Road, Chicago, Illinois.

WORD HUNT ANSWERS

Here are the answers to the word hunt on page 43: apple, baby, cat, doll, Elsie, fairy, golf, hat, ice-cream, jubilee, kangaroo, lamb, marshmallows, Northland, ocean, Paul, queen, red, skate, Tuesday, uncle, velvet, watch, x-ray, yellow, zebra.

WINTER BIRD STUDY

by
ELIZABETH OBERHOLTZER,
Milroy, Pennsylvania

MAKE A BIG SNOW MAN,
THEN SMOOTH AND PAT
'TIL HE LOOKS JOLLY
AND ROUND AND FAT.

FIND AN OLD STRAW HAT
WITH A TURNED-UP BRIM,
AND SET IT FIRMLY
ON TOP OF HIM.

IN THE UPTURNED BRIM
PLACE GRAIN OR SEED;
AND THE THANKFUL BIRDS
WILL COME AND FEED.



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LET THE PUPILS DO IT

by

LYMAN H. PEARSALL

Principal—Public School

Lac du Flambeau, Wisconsin

This may sound like the "Song of the Lazy Teacher," but I believe it is worth thinking about at any rate.

When I first started to teach, I used to do many of the things about the school that are now left to pupil direction and execution. Here are a few:

- (1) Putting up art work, written papers, and displays. They not only enjoy this, but they learn the essentials of artistic arrangement.

- (2) Making tickets, posters, and tally cards for school activities. This is a fine chance for the teacher to incorporate art principles.

- (3) Writing letters to business firms asking for free material or ordering a few simple articles of equipment. This is functional language training.

- (4) Making out new cards for the card catalogue. Penmanship training enters here, while at the same time they learn how to use this necessary piece of equipment.

- (5) Correct arrangements of books on the library shelves. After the fifth grade has received a few lessons, given early in the year, on the aforementioned subject, they, with the other upper grades, are held responsible for correct placement of books. If I find later, that the books have become misplaced, the children are given this duty again.

- (6) Filling ink wells. Will they spill some ink? Of course they will, but not on purpose! If they do spill the ink, they learn to be more careful next time, and also learn where we keep cloths and blotters for just such an emergency.

- (7) First aid. Pupils can help one another by applying first aid in the case of minor cuts, burns, and bruises. Teacher supervision, instruction, and sympathy are necessary here, but pupils need this valuable experience.

- (8) Checking books in and out of the library. We have pupil-librarians who have done this work for two years, and we haven't lost a book as yet.

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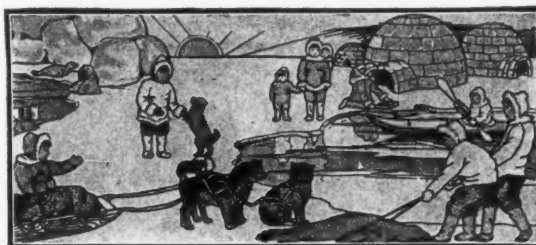
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Marie G. Merrill

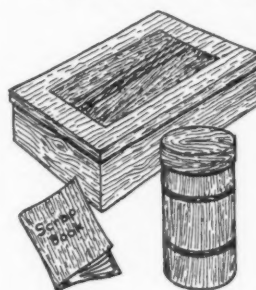
The fourth annual meeting of the School Broadcast Conference was held at the Congress Hotel in Chicago December 4, 5, and 6. Of course, it would be impossible to tell you what you might have gleaned from this conference. However, you would have carried away much that would be helpful.

The thing that, to me, was outstanding and significant were the demonstrated results of the current events broadcasts. It was outstanding in that it showed how the children grasp the news items in world affairs and really think about them. This is significant—we trust—of future thinking by the people about their government. Current events can be made as thrilling as "Superman" and certainly a desirable substitute.

The group meetings were, as they always have to be, all at the same time and make you wish you were "quints" for a couple of hours. Such as we were able to visit will be reported later.

Aiding the conference were the Chicago Art Institute, the Field Museum and the radio stations—with their national and local staffs, and the Radio Council of Chicago Public Schools.

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